

PHYSICAL EDUCATION

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*Physical Education
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for
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PREFACE

In this edition, *Part I* concerns itself mainly with the Movement Training approach to Physical Education, and *Part II* with Games and Athletics. The numerous practical examples have all been used in schools and a number of new photographs have been included.

One of the difficulties for students is to relate theory to practical activities and *vice versa* and an effort has been made to illustrate the one by the other throughout. Because, however, every teacher is creative in her own way, it is not supposed that the practical examples will be other than indicative of possible and differing lines of development.

A second consideration lies in the difference of approach between Movement Training and the acquirement of skills such as those of swimming or games or athletics.

Movement Training should give emotional and aesthetic satisfaction and be an outlet for creativeness as is poetry or music; physical skills need to be learnt and expertise acquired *before* they can be used creatively. Compare skills such as cycling, skiing, or skating.

The teacher needs to be clear throughout about these two aspects of her work. Small children should not be conscious of any dichotomy but older children, who want to be proficient at differing skills, appreciate it increasingly and grow to understand the values of both these aspects of Physical Education.

I am greatly indebted to Miss J. P. Whalley, a Senior Lecturer in Physical Education at S. Katharine's College, Liverpool, for her generosity in critical evaluation and for practical material. Shortcomings are mine.

Many of the games named in the text are described fully in

Planning the Programme (P)

Games Worth Playing, MacCuaid and Grant
Clarke (GWP)

Games and Activities for Infants, M Laing (L.)

Such games are marked in the index by letters, as shown here

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PART I

MOVEMENT TRAINING AND DANCE

CHAPTER ONE

Movement Training—The Teacher's Aims

IN the playground there is a *Movement Training class* going on for about thirty Secondary School girls of eleven to twelve years of age

The girls are going freely about the space using small balls. One is throwing forward and catching with one hand, another throwing high and catching, some are bouncing the ball forward or sideways and catching on the bound while one is bouncing behind her and springing round to catch. Some are running some are walking and others are experimenting 'in place' with the ball.

The teacher moves among them, commenting and appraising. 'Good Pam! Well caught! That's a high one now think of something fresh to do with the ball further away from you still.'

Now that the teacher sees that the class are showing versatility and a good sense of space in playing with the balls but as yet there is no standard, she would next introduce some limitation to make the challenge greater.

The teacher says 'Stop. Now all look at Brenda and Susan. Brenda is running forward to catch her ball very low down just before it bounces and Susan is standing in place and dropping the ball from high up and catching it at ankle height. Now all think of different ways in which you can catch very low down either from a throw or a bounce. Off you go. Good Elsa. Try again Freda. That's a good idea. You'll manage it next time.'

When the teacher judges the class have all achieved some variation of catching low down, she says again 'Stop. Now all try catching as high or as widely as you can. Use all the space round you and feel a complete stretch out. Notice the different quality of movement in the catching low that you have just been doing and in the complete stretch out at which you are aiming this time. Off you go.'

An onlooker might notice, at this point, the suddenness of the movement when low and in contrast to when it is high. In this way there is consolidation of work and a better standard

of achievement because everyone has concentrated on one aspect and put all their energy into that

MOVEMENT TRAINING EFFECTS

The activity in the class just described is an example of Movement Training and it is this approach to Physical Education which guides and inspires the activities considered in this book

The teacher in this class is using Movement Training so that the girls (a) move about freely and on their own initiative in the playing space,

(b) are individually creative or inventive, finding out everything that they can do with their balls,

(c) show versatility in the many different patterns of activity which they create,

(d) are also being guided to be aware of the space round their bodies and to use it in moving in for example, high and low ways,

(e) are led by the teacher to appreciate contrasting qualities of movement e.g. low suddenness as against relaxed stretching

The aim of Movement Training in fact is to teach awareness of the body and appreciation of different qualities of movement through creative activities

The teacher's work in Movement Training is to awaken in her class through their own spontaneous activity, the realization of the part played by movement in their lives. She might be said to try to make them movement conscious so that, though no attempt is made to get the children to express this in words they grow to realize something of the effect of movement on thought and feeling. This is a long term objective, the *ultimate aim* to be built up gradually

By providing chances to experiment and to express themselves the children come to recognize the basic qualities and basic efforts used in everyday life

LABAN'S EIGHT BASIC EFFORTS

In dance they grow to realize the effect upon their moods and actions of various efforts of movement such as gliding slash

ing, pressing, and in time will recognize, and at will express Laban's 'eight basic efforts' (See page 141)

They learn to appreciate that these efforts may be expressed in contrasting ways so that they are strong or light, quick or sustained, direct or flexible (twisted). Thence comes the realization that by combinations of these basic efforts with their various moods and qualities there is no limit to the creative ways in which the individual, or the group, can express itself in movement.

Furthermore in Gymnastics or in a Movement lesson qualities and efforts are used objectively in their application to climbing and fixed apparatus work.

This gradual analysis of the general conception of movement and its elements is very different from the gradual accumulation and synthesis of dance steps as specific skills though each has its place and value.

Movement Training puts value on the process—on how the position is reached—rather than on the actual position arrived at. *As movement experience, how we move is more important than the position at which we arrive.*

Further, Movement Training emphasizes the flow or continuity of movement of the whole body instead of the conscious co-ordination of detailed activities, such as polka step or horizontal half stand.

The trainers put stress on the learner's need to realize not only the possibilities of self expression through movement but also the significance of surrounding space. In creative work, the child soon learns to use space to express degrees of confinement and of freedom.

CHILDREN'S AIMS IN MOVEMENT TRAINING

The aims of the children (in so far as they have any defined aim) are (i) to get enjoyment from moving freely,

(ii) to initiate activities for themselves and to put themselves against and to overcome the challenges the teacher sets

(iii) to feel the satisfaction of increasing skill in whatever activity they have chosen to practise

If they express what is asked at their own rate and in their

own way, they do not feel in the wrong or left behind and unsuccessful as in competitive work. This is the more so because each child soon realizes that she has some contribution to make to the class through being asked to give demonstrations when a type of movement which she can show is required.

All the way through the teacher's reaction to the children's movement is to observe and as in all teaching, to analyse.

The teacher, for instance, sees the children getting satisfaction and enjoyment in being creative and becoming more self-confident with added poise and skill but the child herself is unselfconscious, spontaneous and unaware of all this—and this is as it should be. If the child became introspective she would become like an adult hypochondriac, always self-centred in outlook.

Whether it is health, happiness or skilled movement, the more you worry about it the less you have it.

This book is compiled from the teacher's point of view and the teacher must be clear as to her aims in Movement Training and then informed as to how these aims are to be attained. She must keep in mind always that the way one moves is one mode of expression of personality. Easy body poise and movement make people more comfortable and confidently happy in their surroundings.

THE TEACHER'S AIMS IN MOVEMENT TRAINING

The teacher's aims, then, are that the children shall

(i) move with fluency and ease that is smoothly, e.g. 'Run—jump—roll—run on' not 'Jump and stop' and then 'Roll and stop',

(ii) enjoy and appreciate what is skilled movement,

(iii) be able to apply their skill, agility and powers of motor expression in directions in which their interest lies i.e. games, dance, athletics, miming, swimming, rock climbing.

The student will recognize that in Movement Training the teacher instead of imposing exercises must set herself to draw out each individual to pursue her own movement interests. The approach is no longer a purely anatomical one but rather

a psychological one. To the teacher the technique of skills is important, whereas to the child the skill grows out of his natural pursuit of activity as an end in itself (See page 161 2)

The aims stated here should be re read and considered from time to time as the reader studies other chapters of the book

CHAPTER TWO

Teaching Technique in Movement Training

Body Awareness—Awareness of Space—Demonstrations

Teaching Technique All creative activity is not educative so while children must be free to be creative it must be within a framework set by the teacher. Thus the teacher must decide the plan of the lesson she is to follow and keep to the limitations demanded by this within which the children are left free to find their own interpretations. For example the children are told to spin their hoops on the ground in *any way they like*, and to show what they can do while the hoop is spinning.

Thus the teacher in planning the scope of activities and the apparatus to be used keeps in mind three requirements —

(i) *Opportunity for Creativeness*—She ensures that each child is encouraged to be creative.

(ii) *Use of Space*—She makes sure that (a) each child works in all levels of space around himself and that

(b) Space in the Playground is used with the class not crowding together.

(iii) *The Cultivation of Body Awareness*—She encourages the class to use different parts of the body. This should result in increased general flexibility and fluency of movement helped by the teacher's comments for example Let your hips or your shoulder lead you in a roll on the mat.

Practical examples can best show what is meant. Here follow elementary examples of how the teacher seeks to train awareness of space at different space levels round the body.

AWARENESS OF SPACE ROUND THE BODY

1 How high can you reach?—another high place—a low one—another low one—a front space. Run and make statues in those spaces at given signal e.g. tambourine.

2 Follow the movements of the tambourine shaken in all the spaces round the body by the teacher. Now pretend that you have little bells on the ends of your fingers and ring them in all those spaces.

3 After playing with apparatus stop. How high can you hold

your hall, how low? How far from the side? Demonstration in a group of the side space Why is this good? *Bending knees*, all try to bend knees to get lower or further to the side

4 Make strong feet on the floor, keep them still, and move knees as much as you can, low, twist.

5 Imagine you have a large sheet of paper How big is it? How high? Where are the high corners? The low corners? Out to the side? Scribble in all that space on the paper, just as high, low and wide as you can reach

6 Run on all fours Keeping very low Now contrast with a very high leap and continue

7 When you have got a ball, come back and hide it from me Show it in a space Hide it Show it somewhere else, hide it behind another part of yourself

8 Drop bean bag and snatch it up to hold it in different spaces

9 All use the ground when you are playing with your apparatus Now you must play without touching the ground

10 Imagine you have a big box. Feel all the sides

The body movement throughout, should show a complete fold ing up, and then a real stretch out The varied spaces round the body must be used, and the knees be flexible

AWARENESS OF SPACE IN THE PLAYGROUND

All classes, if unguided tend to crowd together The following set of examples show some ways of overcoming this and of training awareness of space in the playground or hall

1 Making footprints in all parts of the playground, in the snow, or on sand or any other imaginative idea Progress on this by making just toemarks (light movement), or stamping steps, to make a deep footmark (strong movement), or marks with heels (awareness of foot)

2 Move about the space waving bands, shaking tambourine, letting the children follow the teacher, and try to touch the bands If however she strikes the tambourine they must stop dead, in a 'statue

3 Bring the class up in a group, and explain that you will count three, or strike the tambourine three times, and they must by then all be in space alone and so fill the playground Or from a group tell them to listen to the length of time you shake the tambourine, and then they must be in a space, in the whole playground

4 After I have said STOP I will turn my back, and you must be in a space by yourself before I turn

5 All get a bean bag and put it in a space by yourself jump over your own bean bag now jump all the ones in the playground, not forgetting the sides, the middle, the corners

6 If the children tend to crowd, when you speak, tell them to draw magic squares round themselves, and not come out of them Draw a magic line in front of a group so that they won't move forward

7 Look round and tell me what is wrong Can you correct it? (Said to a crowded class)

8 Be constantly praising and referring to the children in good spaces

9 When they are aware of space, get them to move in amongst each other (Steering cars, wriggling and twisting and never touching the people met)

10 After weaving introduce direction

11 Each child throws his bean bag into different spaces on the ground and goes after it.

THE TRAINING OF BODY AWARENESS

The training of body awareness can be attained from different starting points—feet, spine, knees Here follow some practical suggestions from the many possible

1 FEET

- (a) Stamp feet into the ground Try to pull them up
- (b) Sit on mats and shake feet Get up and watch your toes while making little steps round the mat Change to big stamping steps
- (c) Walk on another part of your feet round your mat
- (d) Sit on your mat Make your toe touch your forehead How far from your head can you make it go? Try with the other foot. Now make your foot join another part. Now far away
- (e) Press hand strongly down on the floor (or mat) Where can you run your feet to? Near? And far?
- (f) What can you do with your feet in the air?
- (g) Lie down Which parts of the ground can you touch with your feet? If you have touched one place touch another—and another
- (h) What can you do with your feet up in front of you? Behind you?
- (i) What different things can you do with your feet and a ball?

2 SPINES

(a) On all fours like animals with tails Wag tails Make your back like a camel—hump it up and down Draw circles with your tail

(b) Catch your bean bag on your back and kneel down and shake it off Try and do it in some different way

(c) In twos A watches B and puts bean bag on to B's back and then B shakes it off Reverse this

(d) Make a bridge from all fours Let the bridge melt away Make a different shaped bridge Now another shape

3 KNEES

(a) Show a knee Now move all over the hall like this

(b) Show ponies or bicycles moving in different ways and at various speeds

(c) Can you make your head and your knees join? Lie down and show a different way of doing it.

(d) Lie on your mat and let your knees touch the floor—now in another place—now another

(e) What can you do with your bean bag and one knee?

4 HANDS

(a) Big strong claps

(b) Little quick claps

(c) Show what strong hands you have Several differing ways Make fists Try to open one fist with the other hand What do you do with your fists? Shadow boxing

(d) Make your fingers dance

(e) Get a ball and squeeze it and then let it go Play with it like that with very light fingers

5 BODY MOVEMENT

(a) Move in a relaxed way—now in a strong way Show different ways of each

All the way through as stated the teacher comments on different ways of moving—known as the *quality of movement*—and on the ideas—i.e. *creativity* shown

MOVEMENT QUALITY

It is the teacher who must understand and get over to the class differences in *movement quality* The three factors to be stressed are —

Speed of movement—for example—curling up slowly and stretching quickly

Amount of force or weight to be used—e g —strong contrasted with very light movement in moving about a space
Space in which movement is done—for example—jumping with out-stretched arms to fill the surrounding space—or—on mats rolling up to fill as little space as possible

It is the sensitivity to combine these factors to just the right degree for the activity required that produces easy fluent movement

It is also the teacher who gives all round training in movement quality by her (i) choice of activity and (ii) appreciation of individual performance

At first the teacher needs to observe differences one child is relatively slow—e g in a somersault over the bar another likes twisting movements—e g on the window ladder, a third prefers light, quick movement and a fourth movements needing sustained strength as in climbing These children work experimentally but tend rather to do so within their preferences using their own natural quality

It is the teacher who while now praising this natural quality at which each excels will aim later at getting the relatively slow child to attempt with some success quick light work and the child who prefers direct movement to work at twisting flexible body movements The teacher must prevent the movement from being shallow and in one groove and inspire a high standard of effort and performance by making the children attempt ways of movement not so natural to them

The need for varying kinds of effort can be seen in for example the light flick stroke in hockey as against the strong but directed drive and the flexible ball control needed in the dribble In swimming also in every stroke there is the strong propulsive movement and the light recovery

DEMONSTRATION IN MOVEMENT TRAINING

The teaching of different movement qualities is made real to any class in two main ways — (i) by direct contrast e g bouncing hard on the spot and then lightly and (ii) by observation of movement in demonstrations

Once children have passed the nursery and lower infant age range they have an increasing interest in other children's per-

formance and the teacher makes use of this interest to intersperse quick, informal demonstrations in her lessons

One value of demonstrations is that they improve the standard of work, e.g. A sees B doing a high leap and will make his own leap higher when he tries again

The teacher's comments on the demonstration activity help to widen the class understanding of her aim—'Look K is filling the space all around her—and M and P' 'Now all go and try something fresh 'that fills the space'

Demonstrations let the children see a number of differing ways of—say—playing with a ball in the air and stimulates them to use imagination and to be creative on a new line

HOW TO GROUP CHILDREN FOR DEMONSTRATIONS

Every class teacher uses a variety of ways of grouping children for demonstration

(i) The class is divided into two. Half the class stands at the side with the teacher while the rest carry on with their activity. Here the teacher should direct the children to notice definite points, that she has already made—'Now look out for really twisted movement starting high up'. The groups then reverse roles

(ii) The children may work with a partner. X does the movement while Y observes and makes suggestions. Then X and Y reverse their roles. The method is for older rather than younger children and the children must be quite clear about what it is they must notice

(iii) The class watch one or two people perform. For this, especially in a static movement—e.g. BODY MOVEMENT—left hand into a HIGH space, elbow into a LOW one. Hand into another high space—now to side space (bend knees to get further). Draw a circle going high and low—keep moving—the children can form a group, the front ones crouching down, with the performers in a space well away

(iv) Group demonstrations can be given after working at a group movement—e.g. a group using leaps to make a sequence over forms. The children are encouraged to comment in the initial, as well as in the finished stage

Demonstrations of group work on apparatus—e.g. on a

window ladder—should be used the children being told what the challenge is, that is what is being asked, and they have to judge if this has been carried out

This is also a way of showing a new activity added to a group work arrangement. Here all the class watches so that they will all know what to do, on arriving at that group place

It must be clear that demonstrations are *not* for imitation. They are not patterns to be copied but attempts to be emulated.

THE IMPORTANCE OF RIGHT SELECTION

It is essential that the teacher should bring out and stress the important points in relation to the movements demonstrated. It is through her power to choose suitable and appropriate movements to stress that the standard of performance of the children will grow. She needs to be able to assess individuals as well as the class as a whole and to recognize relaxation, flow, continuity and movement quality, and throughout to be aware of a higher standard than that already achieved. Thus only will she maintain class interest.

All children should at some time or other be asked to demonstrate. This can be done if the teacher knows the characteristic movement quality at which different children excel.

Ways in which the teacher applies the results of demonstration to the children's own work can be made clear by examples. She asks questions such as (in a body movement) is the body really curled up so that the head is folded into the legs and do the children really stretch through the whole body in the stretched part? The children will then be sent away to continue with their own movement but, at the same time, really applying the curl and stretch they have just seen.

In the experimental stages of an activity, demonstrations widen the child's ideas. For example in using bean bags, a number of differing activities are picked out and shown and the children see how many more ways they can invent.

Then come the questions—What is good? How could it be better? Are different parts of the body being used? The children all go and experiment further.

Then is considered the matter of different movement quali

ties, smooth, continuous, strong The class tries to use a different quality, which helps to improve the whole sequence of movement, making it more rhythmical

From the experimental stage it will later be necessary to narrow down the field and *make a selection of two contrasting types of movement*, e.g. a leap that shows a sudden straight position could be demonstrated and one done with a twist The children would then be asked to apply either a twist or a straight shape to the movement they were doing

In the same way there might be *a selection for demonstration of two contrasting types of movement quality*, e.g. a strong movement as against a light movement The children then apply one of these qualities to their own performance

In all demonstrations every child must *first* have had the chance of trying out the movement in her own way, so that she has got the feeling of it and has experienced the difficulties and the challenges

CHAPTER THREE

Progression—Code of Conduct—Movement Training Lesson Plan—Themes

Progression If the activities are left in the experimental stage too long there is a danger of superficiality and lack of standard. To maintain interest children need continually to meet the challenge of more difficult demands—from the teacher and from the environment—so that they get satisfaction from increasing achievement.

In Movement Training progression is judged in relation to the individual children rather than to the advance of the class as a whole. It is thus more intangible and difficult to recognize than when everyone is working to reach or surpass the same standard for example siding or arming in English Country Dancing or in a directed vault.

Progress in Movement lies in each child's increased skill in movement understanding and not only in what the child can do for example not just in jumping a longer distance but in the development of each child to the acme of her physical capacity each in her own way and time.

The teacher should ask herself how many and how various are the ways in which the children in my class respond when I set them a challenge.

Any class should be continually led to further purposeful effort. The teacher does this partly by (i) narrowing down and limiting the class choice of activity and (ii) by guiding and coaching continually. Here is an example —

In a body movement the teacher might select children to demonstrate (a) closing up with a twist and (b) closing up in a straight direct way. She then asks the class to find their own way to open and close but this must now show a straight and a twisted part. Here the teacher looks for continuity of movement and encourages repetition with increasing standard.

HOW PROGRESSION SHOWS

The results of progression—that is of reaching a higher standard—will show in general class goodwill and in the following specific points —

(a) The class space themselves sensibly in the playing space and use all the space levels round their own bodies—high, low, wide.

(b) They show understanding of different movement qualities, first working alone and each movement separately and later merging them so that a rhythm or sequence of movements is seen. Here (i) speed and (ii) strength and their variations should be considered.

(c) There is a growing awareness of different parts of the body and an increasing ability to use them.

(d) The children's powers of observation of movement grow and benefit by what has been observed under the teacher's guidance.

(e) The children show increasing ability to understand shape and pattern—for example—Shapes—curved, twisted or straight—are drawn in different space levels round the body, growing and diminishing in size.

(f) The children come to work in two's or in small groups. Shadowing each other's movement in twos is an example. Each leads in turn.

It is now that the teacher, while appreciating and praising good work on the lines along which each excels, aims at getting the relatively slow moving child to attempt, with success, quick, light work; the light child more sustained effort; the child who prefers direct movement, twisted, body-bending movements.

To sum up, children should become sensitive to movement in all its finer shades and able to apply this skill to other disciplined forms of physical activity such as dance, games, athletics, swimming, skating.

RHYTHMS IN MOVEMENT TRAINING

To begin with the children are working with their own natural movement qualities, relatively slow or quick; strong or light; flexible or direct; sudden or sustained in movement pattern.

As the result of observing, the teacher urges the children to exaggerate these natural rhythms even more, and later, when limitations are imposed, flow or fluency may be temporarily

lost because the class will be trying something imposed by the teacher even though they are left free to interpret the suggestion in their own way. In regaining fluency (or flow) they should try to repeat the movement many times in the hope of recapturing the rhythm they have lost.

The children are led to develop their movements into a rhythmic pattern by joining movement to movement in continuous sequences for example —

- (i) combining a low strong way of ball play with a high light way
- (ii) combining drawing of shapes in the air—e.g. a letter B (or any letter) slowly and then quickly
- (iii) combining a leap off a form with a roll over a mat

The aim should be a fluent joining of the two sequences without jerk or stop.

Using these ideas the children individually can be asked to draw curves straight lines and twists in the space around them demanding accuracy and precision in execution not found in the experimental stage of the work but only found when certain limitations have been imposed by the teacher. This makes demands on self-discipline and brings increasing control.

MOVEMENT TRAINING AND DISCIPLINE

As in all education discipline should signify the co-operative relationship between a leader and willing followers or disciples. Such a situation can only exist where the children respect the teacher for her knowledge skill and above all her attitude towards the work. Therefore as in all teaching the teacher in Movement Training aims at getting the class to *want* to do what she is aiming at, and to feel right when they act as she suggests. She does this by continual positive appreciation and coaching.

The following special points arise —

- (i) While each child must be free to express herself in movement there must be what might be termed a *class code of behaviour*, a code set by the teacher's leading and guidance. It must for example be fully understood that there is an instantaneous response to every suggestion the

teacher does give. She will in fact give the minimum of direct orders, but both quick class flow of work and, on occasion, safety precautions make obedience to this minimum is essential. 'Stop', for example, means a complete stop and instant cessation of all activity.

- (ii) Then the taking out and the putting back of apparatus to and from the group boxes must be orderly and the method of doing this must be demanded from the first (See Chapter V). It is better not to get too much apparatus into use until the method of orderly taking and returning to the boxes has been mastered.
- (iii) Training must be given in moving about the playing space without roughness or collisions. From the first children should be discouraged from pushing or colliding with each other when active.
- (iv) When children fetch apparatus from the group box, they should be told *beforehand* what they are to start doing with it. 'Get a bean bag and . . .' and in changing activities 'When you have put away your apparatus, come back and . . .'

The teacher needs to be very mentally alert. General observations of the class and its work are not sufficient. She must make careful observations and mental records of the individual children. She must note not merely the quality of their movement and their originality, but try to assess their intelligence of approach, their independence, confidence, co-operativeness and their personality generally. This is necessary if she is to give them the regular guidance and encouragement they as individuals most need for their Physical Education.

INFANT SCHOOL LESSON PLAN

While each child works as an individual, the teacher needs to have a plan of activities to be initiated.

A typical *Infant lesson plan* could be something like this.

Introduction

1. Without apparatus, using natural steps,—running, skipping, leaping.
2. With small apparatus—that is free experiment with e.g.

balls, hoops, ropes, and the introduction of challenging limitations in their use

Body Awareness—see listed suggestions p 22

Class Activity—All the class start with the same activity—e.g. running or jumping feet together—and see what versatility will produce

(This part of the lesson should take half the available time, that is ten minutes in a twenty minutes lesson or fifteen in a thirty minutes lesson)

Group Practices—with the use of small and climbing apparatus

Brief quiet ending

(See sample lesson arrangements at end of Chapter)

The work in any one lesson will probably never be all at the same stage. There will be (i) some work that is at the experimental, exploratory stage, (ii) some in which the quality of the movement—that is the amount of speed, force, and space used—is stressed and (iii) some work which is now being practised, in response to the challenges and limitations set by the teacher in order to achieve agility or skill or expression¹

Here are four graded lessons on this plan

LESSON I		
INTRO I	(a) Follow the teacher in a group. Make a statue showing a body part	COACHING POINTS (a) Body parts. Comment each time
	(b) Form group round teacher. Run into space alone at beats one two three on tambourine. Face another direction move about. Make a statue at tambourine signal—low then high	(b) Coach good use of space moving between the children
INTRO II	(a) Skipping—running—own step	(a) Look for and comment on individuality and good spacing
	(b) Bounce ball while children watch. All go like my ball—copy it	
	WATCH IN TWO HALVES	

¹ Notice how similar are the stages in a lesson to those found in classroom activities where the children are allowed to experiment until by trial and error they grow to feel the need for guidance and demonstration and having tried the suggestions are ready and willing to practise in order to gain a high standard and finally accept from the teacher or impose upon themselves the challenge of further refinements upon the task in hand

BODY
MOVEMENT

- (a) Hold ball **HIGH—LOW—to SIDE** Put it away and come back and make a 'statue' with *elbow high—low—to sides*
Heads high—low

- (a) Use of space.
Look for good *knee* movement. Give demonstration of this

GROUP WORK

The activities chosen depend on the apparatus available. It is a chance for free activity on climbing and similar apparatus. As in this case, the basic pattern of activities is carried on over a series of lessons, with changes in limitations suggested only.

Here are four such possibilities —

Group 1—Climbing the Net—see Plate

Group 2—Climbing and moving along Vertical and Horizontal Ladder—Plate

Group 3—Jumping large mat any way liked. Later 'soft' rolls on mats—two mats needed and work two at a time

Group 4—Step on to stool or box to mount low table, get through vertical hoop—kept in place by mat—without touching hoop and jump off table on to mat in any way liked (Two hoops are available for quick taking of turns)

This should take half the lesson time and all children must have a short turn at each activity in each lesson

GAME STEW (L.)

- (b) Curl up—open out

- (b) If on floor, be on feet
Stress body bend and stretch and *knees* bending
Keep going

LESSON II

INTROD I

- (a) All come into a group and test space. Can you touch anyone? Run into space
(b) Use any step you like and all the space. Go for direction. At STOP show in which direction you were going

- (a) Select child moving in different direction. Now all try
(b) Stop and show direction in which you were going

INTROD II

- (a) Get a ball each. Copy action of balls. Watch in two halves. Really copy it. Is it strong? Is it light? Does it stop?
(b) Keep ball if you like or change it for something else. Copy that

- (a) Give demonstrations of the different types of things chosen

BODY
MOVEMENT

- (a) Hold hoop or quost or ball **HIGH — LOW — TO SIDES**. Remember *knees*
(b) Put apparatus away in box. Come back and lift an *elbow high—low—a leg high — low — a fist—a finger*
(c) Close up—open out showing a special part. I will guess which part of body

- (a) Coach stretch
(b) Coach bending knees well

Stress body part

Stress body part.

GROUP WORK
GAME

See lesson I
Cat and Mice (L.)

LESSON III		COACHING POINTS
INTROD I	(a) BANDS Come in Pick one up and wave it	Stress direction in and out and use of whole space
	(b) STOP Do it strongly and stop strongly Practice first on spot and then moving	Test at stop
	(c) Make it floating and light TAKE SOME TIME TO STOP	Test at stop
INTROD II	(a) BEAN BAGS Free play Keep moving in your own way	(a) Keep moving
	(b) Stress use of different body parts Children in own space	(b) Demonstration of body parts to show versatility
BODY MOVEMENT	(a) Move bean bag HIGH—LOW—to SIDE.	(a) Stress knee movement.
	(b) Get a mat each. Come and hide yourself on it Open and close in own time	(b) Listen for noise in moving mats.
	(c) Start rolling across it—all ways—all shapes	(c) Stress soft rolls going on
	(d) Jump it continuing on	
	(e) Jump it stopping in strength.	
GROUP WORK GAME	See lesson I Savage Sam (L.)	

LESSON IV		COACHING POINTS
INTROD I	(a) Using any step move about space	(a) Space and direction
	(b) Have a shadow The children are in twos and child B does exactly what child A does	(b) Remember space and direction when in shadow.
	(c) Stop like shadow Reverse rolls.	
INTROD II	Free choice of apparatus from group box Look for light and strong efforts	(a) Keep moving (b) Give demonstration to show versatility and quality
BODY MOVEMENT	(a) Draw a shape on an imaginary piece of paper—strong—imitation—light—Rub off	(a) Stress use of knees.
	(b) MATS Each get one and make a strong statue on it. Melt like snowman Another strong statue Melt. Now start rolls on mats	(b) Keep moving Quality
	(c) Get a bean bag and put by mat. Jump bean bag and roll on mat.	(c) Continue on soft ways of rolling
GROUP WORK GAME	See lesson I Three Block Men (L.)	

LESSON ON A THEME OR MOVEMENT IDEA

An alternative method of lesson planning is in the development of a *theme*, for example, a theme on leaping and jumping, or, on curling and uncurling, or, on slow and quick activity, which the teacher follows throughout the period. This needs some knowledge of movement training and considerable balance of experience in movement teaching to pursue with success.

Themes are not used to the complete exclusion of lessons on the usual plan but are introduced periodically. There are certain essentials of movement training that recur in most lesson periods (e.g. curling and uncurling). Therefore to make the children alive to these important considerations each is taken at some stage and a whole lesson built round it.

THEMES—FOR OLDER CLASSES

Here are some *examples of themes* which could be developed

- (a) Awareness of different parts of the body e.g. stress on the legs throughout or on the hips
- (b) Space themes. These could deal with, for example, the use of direction or shapes of movements in space, such as stretched and curled, twisting and straight, high and low, shapes which grow and *diminish* that is space levels
- (c) Quality of speed. Here the lesson would be based on quick and slow movements or one merging into the other
- (d) Quality of force. Here the lesson would be based on strong and light movements. The strong movements could show either impact or sustained strength. Light movements could be soft, where the body flows into movement or light where there is a slight impact
- (e) Rhythms. Here the lesson would show complete whole movements in which there were changes in the time element, or the force element
- (f) Suddenness and sustained movement. Here the lesson could be based on continuous movements contrasting with sudden broken ones
- (g) Themes with partners or group relationships. Shadowing or adaptation
- (h) Landings. Here the finish of each particular movement would be stressed and worked on all through the lesson, and

then applied to group work, e.g. rolls, spreading out, going low and bouncing on. The recovery must always be resilient.

Single lessons or a whole series of lessons could be taken on the one theme. It is not essential that every movement taken or every group activity should use the theme, but the theme must be well represented throughout.

Because of the working on a given idea throughout the whole lesson, when the children start group work they should be ready to put into practice this particular way of working so that there should be immediately a higher standard.¹

¹ Compare the teaching by means of themes, where one movement idea is stressed, with teaching History and Geography on the 'Topical Method' where one aspect of life is traced, through time in History or through space in Geography, to the neglect of other aspects for the time being.

CHAPTER FOUR

Play Interests at Different Ages—Play Theories—Values of Play

A NUMBER of theories have been put forward to explain why children play, but whichever theory is considered to be the clearest or fullest explanation, the play impulse is a factor in education that no teacher can ignore or neglect. The powerful impulse to play is innate in every normal, healthy child, and enables him to express himself. It drives him continually to experiment, to find out new ways, to try fresh things, because everything is a matter for curiosity worth the expenditure of energy, because of interest.

Play Interests of Different Ages —The play impulse shows itself in differing and developing activities as the child passes from stage to stage of growth, so that the play interests alter to keep pace with enlarging abilities and stimulate still further development.

For example, a child at first is satisfied with catching a bean bag but soon prefers the greater challenge of a ball. He then finds harder and more varied ways of showing his mastery over the ball, throwing the ball up and jumping high to catch it, or juggling with more than one ball. As he develops strength and increases his mobility he enjoys competing with others in a group and still later in a team (See 'Moving and Growing').

It is usual roughly to classify play interests in accordance with four periods of school life, but the line dividing any period from the next period above or below is in no way defined although the difference between the play interest, for instance, of a child of four and one of fourteen, is clear cut.

Period I Approximate age 1—7

Play is individual, experimental, imaginative, and imitative. Simple chasing games are played towards the end of this period as the result of adult leadership.

Period II Approximate age 7—9

Play is selfish and provides outlet for hunting and chasing propensities. Self-assertion is strong.

Period III Approximate age 9—11 +

Play becomes realistic and competitive, evolving from individual to group competition

Period IV Approximate age 11 + onwards

Play is co-operative, involving team work under a leader

Period I covers the nursery school and infant school age, Period II and Period III the junior school stage, Period IV the secondary school stage

PERIOD I

Period I—Infants, Age 1-7 —The period is mainly one of rapid growth and of great emotional change

The nursery school child of three is completely interested in himself and what he can do, and he is not greatly interested in what other children can do

He is not interested in his own effort in any critical way. He does not specially want to improve, nor does he see any need for it. The fact that he manages, for example, to throw up a ball (not catch it) or to walk along a wide low form or wall is enough

By the time the child has reached six or seven he is interested, though not in any detailed way, in what the other members of his group can do. He can learn to take his turn in his group and to work with others

Infants in their play need almost ceaseless activity of a massive undetailed type such as running or showing different ways in which balls bounce. They can be very vigorous for short periods of ten to twenty seconds on end. (Few adolescents can continue to run 'all out' for more than twenty seconds at a stretch.) Older infants enjoy chasing games made up on the plan of 'Savage Sam' or 'Frog in the Sea'. The aim of *chasing games* must be clear and the climax dramatic and sudden as in 'Are You In Mr Bear?' in which the 'bear' chases the children.

Infants do not yet understand or care for games with detailed rules. They can understand that when they are in a marked 'home' they are safe from being caught, but not much more at first.

Infants enjoy appeals to their imagination, such as being

kangaroos, gliders, aeroplanes, birds and they can all show different kinds of action. And while the child is being an 'aeroplane' the teacher can get him to experience different qualities of movement and different ways of using the space around him.

Such imaginative work seems childish and degrading to children of Junior School age, and teachers should beware of trying to transfer such a technique from the Infant School, where it is very useful, to the Junior School, where it nullifies interest.

INFANTS AND REPETITION

Infants also enjoy repetition of activities already known to them. They are growing rapidly (See Fig 1) and they enjoy feeling their power to use the body. This pleasure in repetition, that children have, shows the more conservative side of their development and provides the necessary compensation to the progressively purposeful development of the play propensities (See Chapter XII).

In infant games there must be, then, small call on either sustained attention or physical endurance. At first vigour and not skill is the keynote of the work, but there can be a steadily increasing opportunity for more finely controlled movement.

FREE PLAY WITH SMALL APPARATUS

Children like to experiment on their own with apparatus. This is catered for by the use of individual apparatus. Infants are not marshalled, and there are frequent times when the children, from the Nursery School up, play with bats and balls and hoops freely without adult suggestion and interference.

The teacher will still be wanted to encourage and help individuals, first to develop their own ideas and then to suggest limitations which will make the challenge and interest greater.

The play of Infants exemplifies the *Surplus Energy Theory of play*. This theory looks upon play as the using up of 'the superfluity of energy over and above that required for the essential needs of life' (Colozza). According to this theory all higher aesthetic feelings and artistic development arise as the

result of the play impulse. Much Dance shows this aesthetic development.

PERIOD II

Period II—Juniors, Age 7-9—This is the beginning of a period of comparative quiescence in growth. Play is still largely individual, and self-assertion is strong. This means that, in catching and chasing games, each child must have a turn at being, for a brief space, the leader or centre of interest. (See Fig 1.)

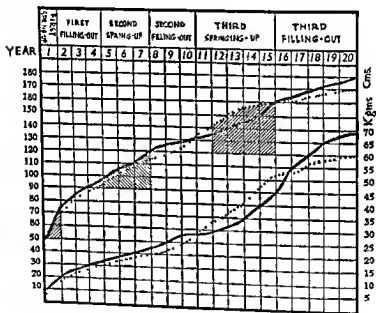


FIG. 1

The growth-curve for height (cms.) and weight (kgms.) in the child to show the three "springing-up" periods followed by three "filling-out" periods. (The shaded areas represent the periods of rapid growth.)

Boys ————— continuous line.
Girls dotted line.

(After Stratz: *Der Körper des Kindes und Seine Pflege* Stuttgart, 1922.)

The control of the muscles by the nervous system, that is, neuro-muscular skill, increases so that big balls are handled and caught easily, and there is greater agility, both mental and physical, in dodging games.

Systematic 'marking', however, such as comes in many group team games, such as netball and hockey, is a much more diffi

cult achievement and requires a more mature mental outlook

Children of this age will try to play adult team games such as cricket, because they like to feel grown up, but there is little inclination to merge into and work for a group and not for self. Permanent dislike for such a game as cricket may result if children of this age are forced to play too early.

Physical endurance and attention are greater than during Period I so that games can be longer. The climax, however, still cannot be long delayed, particularly as ideally each should have a turn as the chief performer. Tail and other forms of Tag, Running Circle Catch, Caught and Free, Chinese Wall are examples.

PERIOD III

Period III—Age 9 11+.—The interests of this and of the preceding age period merge largely into each other. There is a gradual change from individual self-assertive activity to that of group play under a leader. The relative abilities of others seem of more importance. There is interest in abstract records and a tendency to hero worship, and to follow the doings of popular footballers and cricketers personally unknown to the worshipper.

Competitive work becomes of real interest and rivalry is strong. The competitive elements must, however, be simple and easily understood, and the result not too long delayed.

RELAY RACES

Relay races in which all competitors in turn perform the same activity, are characteristic of the competition of this period, rather than the group team games such as netball, in which different units have differing but complementary work to do for the team. At the beginning of this stage, a game involving the personal combative element, such as netball or football, readily makes players feel pugnacious. *Self-assertion* overcomes weak group feeling and play becomes angry and recriminating. The control of emotions that is involved in being able to play hard, be beaten and still really believe in the goodwill of opponents is a later development and one that does not grow of itself, but needs fostering.

It is important that there should be detailed honesty in carrying out all competitions and that no result should be counted that is not fairly won. A frequent minor difficulty rises when in a relay race a keen child edges up the course beyond the starting line (and there should always be one) behind which he should stay until released by the previous runner. The play leader needs to point out shortly and good humouredly that to do this lessens the distance the team has to run and so makes getting home first no gauge of success.

It is the play leader's attitude rather than what is said that counts. There should be the assumption that no one who thought about it would want to win any way but fairly and the children will accept this view if it is the teacher's real opinion.

PLAY BECOMES REALISTIC

Play at this period needs the guidance unostentatious but definite of the adult who will suggest activities and set a high standard of conduct and achievement. Skill and strength increase and real and not imitative interest in athletic competitions and sports appears. Play has become realistic and imaginative work makes less appeal.

During this period girls are physically more nearly matched in height and weight with boys than at any other time of their lives before or after. In smaller rural schools boys and girls play together unselfconsciously but the sophistication of town life makes division of the sexes for games at about nine years of age desirable.

The Practice Theory of play is well illustrated by this junior school age period. The theory suggests that the origin of play is instinctive and that it has been evolved as a way in which the young animal can test and practise its crude powers and learn in the safety of make believe where mistakes both of conduct and skill bring little penalty.

PERIOD IV

Period IV—Age 11 + onwards—During this period growth quickens and emotions and interests of the sexes branch apart (See Fig 1)

(as the person of untrained outlook does) everything into an emotional personal issue

BALL GAMES

The characteristic of games of this period is the propelling of a ball either by kicking or throwing or by using some form of bat or club. All the so-called national games—cricket, foot ball (both codes), golf, hockey, field handball, rounders, stool ball—come into this class, together with numerous minor team game variations. Such games are characterized in each case, by fairly intricate special rules, which govern, and standardize, the play. These games exact, from players, a combination of physical vigour and alertness, quick co-ordination of hand and eye, courage, judgment, endurance and resource. In addition, the players' powers of criticism and valuing of ability become keener and competition is the greater source of stimulus.

Such team games give outlet for the primitive emotion of satisfaction in combat, in pitting strength against strength, speed against speed, and craft against craft. The player does these things actually, the spectator at, for example, a football match gets the feeling of emotion by 'inner imitation', and lacks both the real physical stimulus that should accompany the satisfying stirring of emotion, and also the training in self control.

The spectators' only outlet for energy lies in shouting, and though watching a game is valuable to the player, who has, for once, the chance of studying it as a whole, the presence of spectators who are always content to extract vicarious emotion in looking on is to be deplored.

The Recreation and Relaxation Theories of play accord better with the play of adolescents and adults than with that of younger children.

In the *recreation theory*, play is considered as a method of recuperation, as a way of drawing on fresh sources of energy after the mental and physical fatigue of work. The *relaxation theory* regards play as the temporary reversion to a simpler type of activity as a release from the strain of adult occupations.

The *Recapitulation Theory* of play supplies an explanation for the difference of play interests at different ages.

The theory postulates that, in play, each young individual passes afresh through the ordered stages through which the race has developed—animal, savage, nomad and tribal, for instance. The practice and recapitulation theories are not incompatible but complementary. They provide a biological explanation of play in contrast to the physiological explanations of the surplus energy, recreation and relaxation theories.

A third biological theory of play which fills out still further our explanation of play is the *Cartharttic Theory*. It reminds us that play provides a wholesome outlet for excessive emotions. For example, we work off some of our love of power by developing mastery over the ball. We liberate our inborn aggressive tendencies by working against our opponents in a game.

PSYCHOLOGICAL VIEW OF PLAY

Play has suffered in the past from being considered frivolous and trifling. Nevertheless, while the Mechanical and Biological Theories of Play are all helpful to the teacher, probably the most valuable theory of play for her is the Psychological one. This asserts that play is joyous, spontaneous activity and it stresses that play is an end in itself whether showing itself as reminiscent of the past or suggestive of the future, whether providing outlet for surplus energy or for relaxation and recreation after the more strenuous efforts of everyday life.

PHYSICAL VALUES OF PLAY

Physically play promotes growth and general nutrition by massive exercise, that, as the child's powers develop becomes more skilful. In play, the child puts forth his utmost strength, and feels satisfaction in doing so, but he is protected, in early stages, from becoming over tired by the loss of attention that incipient fatigue brings.

EDUCATIONAL VALUES OF PLAY

Educationally, play is the child's chief mode of self expression, and also it assists his self adjustment to the group. A quick reaction to external stimuli is of enormous importance.

throughout life To dodge and to follow the dodger, to take in and act upon suggestions quickly, to realize that the ball is moving towards one, to decide how to catch it, to direct the muscles to the final triumph of co-ordination in a successful catch are but a few examples of useful reactions The slow, clumsy child becomes more agile and expert in these directions, and so more self confident and willing to join in what he enjoys—that is, play trains neuro-muscular control

It has been said that one sign of neurotic personality is that the neurotic finds it difficult to accept the limitation of the material world, as for instance, when rain comes and stops a much anticipated match

Through play the child throughout growth meets and adjusts himself with increasing philosophy to this limitation of the material world. He learns to accept without fuss that it is not the bat that will not hit the ball but the batter who lacks skill *The child learns to accept frustration without wasting undue emotion on the matter*

SOCIAL VALUES OF PLAY

Socially, play helps to teach the child, while he is young enough to learn what is his relative importance in relation to others, how to co-operate pleasantly, and the value of doing so in games and possibly in other directions

To boast of success or to elaborate the unfairness of non success are, for instance, equally unsocial Good manners or the closely related good form, though they sound a trifle priggish when mentioned baldly, depend on the power of the well controlled adult to inhibit his first feelings, to control a spontaneous tendency for disparaging laughter, the inclination to unwarranted crude criticism, the commenting on personal peculiarity, the facile loss of temper Play, and particularly the more skilled and organized team game, gives the child the chance to value and practise such inhibition, so that it is not just a pious theoretical belief but a power that holds good even in the emotional excitement of a game

Then, too through play, the child should gain increasingly in courage, grit, endurance and determination and the teacher needs to realize this.

CHAPTER FIVE

Apparatus and Movement Training—Types of Apparatus—Values—Precautions in Use

IN Movement Training all ages from the Nursery School children up use some form of apparatus and it seems appropriate to try to sum up the possibilities and values of the various types available. There are roughly four types in common use —

- (i) Individual small apparatus used at all stages
- (ii) Larger apparatus for climbing and agilities—used freely, by Primary School children
- (iii) Portable apparatus for use in the Gymnasium by older children
- (iv) Fixed apparatus for use in the Gymnasium by older children

USE OF SMALL APPARATUS

For lessons in Movement Training a variety of small apparatus used by individuals is needed. It includes small and large balls, bean bags, hoops large and small, ropes, canes, skittles, quoits and bats. Such apparatus is relatively cheap and the children, because they are practising individually, (or at most in groups of two or three together), can all make progress in their own way and at their own pace without holding each other back.

Further, small apparatus can be used in any playground or hall, with a co-operative class there is no danger of accident and the teacher finds no difficulty in its use. This type of apparatus is used throughout the Primary and Secondary School age range.

For the teacher of all ages the use of apparatus raises special problems in the matter of organising the distribution and collecting of light material and the moving and fixing of the heavier gymnastic apparatus.

The teacher must plan ahead and see the problem as a whole. If the class cannot do the actual manhandling of the apparatus easily they are not ready to use it. There is no time

in a short lesson for the teacher to transport the bulk of the apparatus herself

The small apparatus—balls, ropes, quoits—must be easily moved to the hall or yard and, when there, must be clearly sorted out and readily available so that there need be no delay in forty children fetching a bean bag and later exchanging it for a short rope

BOX SYSTEM

One way of dealing with this, is to have a series of coloured boxes—red, blue, yellow, green, brown, orange—one for each group of children and the children in the red group who may wear red bands (except when using climbing apparatus) only take and exchange apparatus from the red box. Ideally for a group of six children there would be six pieces of each kind of apparatus available

Satisfactory measurements for the boxes are found to be $5\frac{1}{2}$ inches deep, 30 inches long and 14 inches wide. Holes are drilled in the sides for rope handles, which should be long enough for the children to get their hand in easily for carrying, two children to a box. The boxes are painted outside with the group colour and as far as may be the red box will have red balls, bands, bean bags and the green box green apparatus as far as these colours hold. The boxes are divided into compartments, four smaller ones 7 inches by 10 inches and one double size on 14 inches by 10 inches and they have no lid. They can conveniently be stored piled one on top of another.

Basic Apparatus Requirements for each child in any class are one ball, bean bag, rubber quott, coloured band and short individual rope for each child and one long rope to each box, that is for each group. Later small mats, canes and playbats should be added.

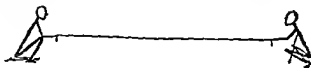


FIG. 3

Method for holding rope for class "stream" jumping with no sag in the middle.

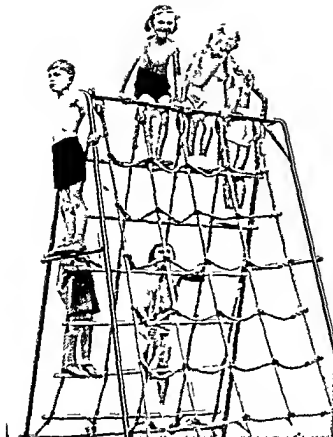


PLATE 1

Climbing rig for infant
Note the difference
mesh on the two sides
of the 'net'
(R Whittle, Eccles)

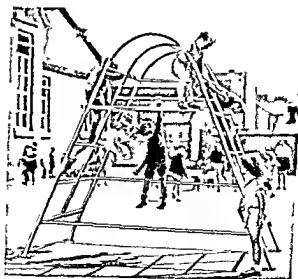


PLATE 2

This 'Giraffe' frame can
be used as shown or in
combined sets joined by
horizontal bars at differ-
ent heights
(Wicksteeds, Royston,
Herts)



PLATE 3

Infant Group Work Everybody is occupied and interested because there are plenty of activities and the groups are small

Bean bags These should be 5 inches square and half full of beans only Double thickness tailor's canvas with the gum washed out wears well If black, a coloured stripe of band braid will show the team and box to which the bag belongs

USE OF AGILITY AND CLIMBING APPARATUS

Many L E A s have their own design of Agility and Climbing Apparatus Examples can be seen in plates IV to X

The Essex Agility Apparatus was introduced in the first place for Primary School children and can be used in any hall or level playground or field It is of wood and consists of

- (a) Two pairs of stools, 2ft 9 ins and 2ft 3ins high and with five and four rungs respectively,
- (b) One six fold screen 2 ft 6 ins in height,
- (c) Six 7 ft planks with hinged hooks both ends,
- (d) Two 7 ft poles with hooked ends

The apparatus can be easily carried and adjusted by the children The screen is taken apart and moved in six sections (See Plate 6) Class activities can be taken in addition to practice by individuals

The *Stools* allow of vaulting and leap frog over them, of jumping over them 'in threes', and of crouch jump on and jumping off They are also used to support the planks and poles steadily at convenient heights for running up and down and for vaulting

The *Screen* is used for balancing walking along the top and for climbing through and over (12 at a time) or for weaving in and out, while the end section allows for somersaults

The *Planks* are used for running, crawling or crouch jump up or lying pulling up by the hands and for running or sliding down

The *Poles* allow for hanging and travelling along supported by hands and feet crossed, and for fall and balance hangs and somersaults

The apparatus is relatively cheap and can be stored in a space 7 ft by 2 ft 6ins It is designed for the light weight middle school age range To be strong enough for older and heavier performers it would of necessity become too heavy to be as readily portable as it now is

The Bristol and other Climbing Apparatus is designed for out of door playground use and thus can supply the needs of older schools, which lack a hall (See Plates 1 to 10)

The fundamental Climbing Apparatus fixtures are often supplemented by horizontal ladders, tables, stools and poles

Climbing Apparatus needs stout permanent fixing unlike the Essex Agility Apparatus which needs none of this There is no doubt, however, that Climbing Apparatus allows of the more daring and intrinsically satisfying activities Infants as well as older children use it with enthusiasm, and there is no record of accidents The work on climbing apparatus is in the form of free play, the children inventing activities for themselves or imitating one another

Some climbing apparatus can be erected in the hall in winter and moved out of doors for the summer (Plate 4)

The Jungle Gym is a type of fixed climbing and weaving apparatus primarily for Nursery Schools It is used for individual practice and free play and not for organised class work. It gives satisfaction and helps to train independence, initiative and courage

Children tend at school, as elsewhere, to use trees, gates, walls and many other materials and structures they find at hand for climbing apparatus In all such cases, whether the apparatus has been improvised by the children or the teachers it must be carefully and regularly inspected and tested by the latter to ensure the safety of the users

PORTABLE APPARATUS

Portable Apparatus is a technical expression and implies gymnastic apparatus that is unfixed and so can be moved about and used in any hall or flat playground The average supply for a secondary school would be —

6 gymnastic balancing forms

4 mats (about 2 yds by 1½ yds each)

1 set of jumping stands and a rope

Vaulting horse

Box—in sections.

Buck.

Beating board.

Portable Apparatus is, for Secondary Schools, always a second best to fixed apparatus in a gymnasium. Hence its values are similar but limited.

FIXED APPARATUS

'Fixed Apparatus' is the technical description of the apparatus in a fully equipped gymnasium. It includes as well as the above portable items, rib stalls, boom, window ladder and climbing ropes. It is generally considered that a teacher needs to have had some special training in the use of such apparatus, largely because of the increased possibility of accidents (See Chapter IX.)

VALUES OF APPARATUS

The values of apparatus in Physical Education throughout school life can be summed up as follows:

(i) *Concrete Aim* The child is working to overcome the challenge of the apparatus, i.e. the elastic bouncing ball, or the rope swarming net, or the jungle gym, or the Essex screen through which he weaves, or the form with its variety of uses. This at any age increases interest and self-satisfaction. The child's purpose is clear and pleasurable.

(ii) *Creative Activity* At all ages performers can experiment in their own way (equally with a skipping rope or on a boom) with apparatus and feel themselves overcoming difficulties and becoming more skilled. Each can progress at his own rate without delaying or boring other performers—more or less skilful.

(iii) *Strong Physical Effects* are obtained from apparatus work. Hanging by the arms, for example, is of much greater intrinsic interest than stretching up high or widely. The added interest is an incentive to greater creative effort.

(iv) *Self confidence and Courage* are fostered by increasingly successful effort. There is an inborn thrill, undoubtedly connected with our primate ancestors in doing apparently difficult and even dangerous physical activities, especially those hanging by the hands as early tree living forebears did on theirs. Such activities, climbing and other apparatus supplies—with the danger only apparent and not, in a well-run class, real.

METHODS OF TEACHING WITH APPARATUS

References to methods of teaching with apparatus of different kinds occur throughout this book, but some special points need to be considered here

While appreciation of effort and encouragement to further activities are a great part of the teacher's contribution to any lesson, no child at any age should be pressed to attempt an activity of which he is timid or afraid. He should be given the opportunity to take part but should be free to refuse without feeling in the wrong socially

It is for the teacher to build up a spirit of co-operation in her class with goodwill towards her and to the other class members. Children must be trained to take turns where necessary, and any tendency to roughness or boisterousness must be dealt with quickly and firmly. This is a kind of self assertion that cannot be tolerated.

Accidents should be preventable by the teacher's foresight. This does not mean that the children should be made accident conscious. To use care without fuss is the aim. Apart from the injury to the individual child, accidents—even slight ones—shake class confidence. It has been found that if performers progress at their own rate and appreciate the need for co-operation and care, very few accidents occur.

The use of apparatus in the gymnasium is considered in greater detail in Chapter IX 'Secondary School Gymnastics'

CHAPTER SIX

Group Practices for Primary and Secondary Schools

SOME agility work with apparatus, small, portable or fixed is specially suited for use with units smaller than the class unit. This may be so because the class will, in groups, get more turns in the time available, or because the amount of apparatus such as forms or balls being limited, groups can thus take turns, group by group, in using the particular apparatus, while the other groups practise other convenient activities.

The type of agilities included in the Group Practices is such that there is a natural incentive and enjoyment in trying them, and the class members can differentiate between rightly and wrongly directed effort and improve their standard.

GROUP PRACTICES

On the group system a class is divided into four or more equal sized groups, and the same personnel is kept over a series of periods. The group identity may be defined by the wearing of group colours and there is a leader preferably elected by the group itself.

Thus the group has, to a small extent, the drive of tradition. Each group wants to be as quick in organization and to reach as good a standard as any other, and this urge is helped on by getting vigorous interested leaders, with initiative.

While one value of the group system, as such, is that the children should learn to co operate readily and to take responsibility, such moral values are not automatically attained. They depend on the teacher's ideals and clearheadedness and on how far she manages to get into touch with the class by inspiring and training the leaders.

The teacher should use the group arrangement to facilitate her organization.

It is not the teacher's business to give out the bands one by one. If she cannot delegate this it shows bad organization or that the children are too young. There is no doubt that infants do find difficulty in the actual fine finger work movements necessary to separate band from band. It may be useful

for them as a co ordination, but if too much time is taken up from activity in this way, the use of bands is not then justified

Bands can be kept in the Primary School small apparatus boxes (Chapter V) and be distributed from there

Where the children know to which group they belong, units bands are often dispensed with

GROUP LEADERS

Obtaining the right type of *group leader*, suitable in both character and physical skill, is important, particularly for older children Up to Class II in the Infants, the leaders do not do much beyond fetching apparatus and being 'leaders' Class I and Junior school leaders will begin to see that the group works in turns

In Class I Juniors the leaders might be changed fortnightly, whereas by Class III the same leaders might advantageously act for a month In the Secondary school, the leaders may continue to act for half a term. For Infants the teacher might appoint leaders, particularly as most children ought to have a turn of leading during the year, but older children should elect their leaders

The keeping of group leaders in secondary classes to specially selected and competent people (as not all the class will be leaders during any year) ensures a better standard, and, if physical education is viewed as an end in itself, is allowable If, however, the training that the leaders get is of intrinsic worth, then as many individuals as possible should have had such experience The groups may be less well led, but more children will have benefited by trying what it feels like to be a leader, which is justified, if physical education is taken to be part of a wider educational scheme

In the Junior and Secondary Schools, the group leaders take increasing part in organizing turns, in changing the children holding apparatus such as ropes in giving direction to have apparatus ready and set it up quickly The leaders will need some extra coaching in their duties, but the class, as well as the leaders must feel the responsibility of working with, and for, the section The leaders are there, to facilitate turns and enjoyment and so indirectly to foster a higher standard of work.

The group leaders should only be made responsible for organizing work already known to the group. It is the teacher's responsibility to initiate the activities *even when the group is one in which individual experimental work is being done*.

The same group activities are retained over a series of lessons, so that new work is introduced gradually.

More and more, as group work with apparatus progresses, the building up of the qualities required in group work and the limitations which will occur there, will be coached in the earlier parts of the lesson so that lessons will emerge which have an underlying theme which culminates in the group work.

Group activities need to be very well spaced out. Where chalk marking is used lines must be firm and straight. At each change over, the children should stand up in their groups tidily, balls down where they will not roll and then all move to the next place. One child can stay behind to tell the next group what to do.

Occasional inter group contests may be stimulating but just as having paper examinations too frequently would interrupt the real times of value, when knowledge is being consolidated, so inter group contests lose their value if used too frequently. The groups need to have time for continuous practice and improvement. Too much competition defeats its own ends.

The chief weaknesses that occur in group practices are (i) that the activities do not balance up in interest so that one group has finished too soon, and (ii) that the teacher tends to keep the groups too long at each activity without changing round. (iii) Another frequent cause of disconnected work is the tendency that groups have to work in too scattered corners of the playing space, so that the teacher cannot move quickly enough around from group to group, and so be in touch with all the teams.

INFANT GROUP WORK

The teacher's aim in *Infant group work* is to give the children the chance of using individual apparatus so that they enjoy themselves, and so that they acquire skill for competitive ball games and other activities later. Children who have thus

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played with balls as Infants, would be able to play rounders by age nine or ten

In the group work, with plenty of small apparatus, less skilful children can progress at their own rate (See Plate 3)

As far as possible in group practices, every child should be doing something all the time. They each have a piece of apparatus such as a skipping rope or a ball and play with it, or they will work in twos so that one does crouch jump through a hoop which the other holds

Here follow two playground lessons for Class I Infants, showing the kind of group work taken

CLASS I INFANTS

The Class will be divided into four and just one quarter of the playground will be used for each group

INTROD I	LESSON I Skipping—all different ways using all space—all directions —individuality is fostered	COACHING POINTS
		(a) Run into spaces getting children to use all the space (b) Run in and out of each other. Look and give demonstrations of different directions (c) Use all these different directions and comment on ideas and qualities.
INTROD II	STOP (Get this and adjust spacing) Get a ball and show all the different ways you can play moving about in space. Off you go	(a) Stress space and comment on different ideas and give demonstrations (b) Select one aspect and all try e.g. strong ways. Which way can you play making it strong?
BODY MOVEMENT	STOP Get into space alone. Hold ball high—low—to side—to other side—high—low—high. Hold with two hands—with one hand. Now you are going to draw BIG RINGS that go high—to side—low	(a) Find different high places (or low) (b) Are you stretched when high and curled when low so that I can't see who you are? Give demonstration of this. KEEP MOVING all the time. If anyone is seen moving more quickly give demonstration. Now all try but make some part quicker. Have good spacing. Observe quality
GROUP WORK	Group 1—Three pieces of small apparatus. Connect with jumps. Group 2—Shuttlecocks and bats.	

Group 3—Several large hoops All ways to go through, A holds hoop in any position and B goes through

Group 4—Twirling Tommy (Teacher spins hoop first, later a child)

GAME Old Man of the Sea (L.) Draw lines—good space

LESSON II

INTROD I Move about all space using any step you like Use all ways you can Try another way Now another step

INTROD II STOP Correct space You may choose anything from your boxes and show all kinds of things you can do with it

BODY MOVEMENT STOP When you have put your apparatus away quietly come back and stand in twos in a space One of you crouch down and the other go and get a hoop Hold it upright at arms length The other get up and find all ways to go through Change over

GROUP WORK Group 1—Balls Drizzle between blocks
Group 2—Ropes with a hoop at the end Light ways along ropes Strong jump over hoop
Group 3—Skipping ropes Free Observe and develop
Group 4—Spin hoops What can you do when they spin?

GAME The Butterfly Touch (L.)

COACHING POINTS

(a) Coach use of whole space
(b) Look for and give demonstrations of those going in different directions
(c) Look for and give demonstrations of originality

(a) Coach moving about as you play
(b) Select those using parts of body Demonstrate out standing cases Everyone is going to try again and see which parts you can use Walk about, commenting on this

(a) See that no one moves until the signal is given
(b) Coach all directions in going through Coach different parts of the body going through first
(c) Coach going right round the hoop sometimes Give demonstrations where necessary

Coach different directions and parts of the foot
Coach real lightness on toes and into the air and a strong low jump at the end

Encourage all kinds of ideas
Select one and then all try their own way
See that the children move as their hoops spin

Draw lines Be dramatic
Have a signal

PRIMARY SCHOOL GROUP WORK

With older children the effort made may be relatively strenuous, and though there should be plenty of turns, it is not essential that every child should be working continuously

For instance, the turns in rolls on a mat come round sufficiently often with a section of about eight.

In mixed classes, boys and girls should work in the same group

Turns at each activity in the Primary School should be on the brief side, the children moving on to something different *before* they are conscious of wanting to. As a rough standard, one and a half minutes is probably long enough for Infants, and even with older Juniors in a thirty minutes' lesson, three minutes will be ample for most activities, if turns have been taken quickly

On the other hand children must stay long enough using each piece of apparatus to feel that they are improving and are mastering the activity. While no absolute standard can be given a good child of six to seven can throw up and catch a small ball twenty times in half a minute. Therefore in an Infant group practice turn of 90 seconds most children ought to throw and catch or bounce and catch their ball thirty to forty times

In choosing activities for group work, the time each activity can be expected to retain its interest, or can be carried on, should be balanced up equally

Here follows a set of four Lower Junior School lessons showing how the group work fits in

LOWER JUNIOR SCHOOL

INTROD I

LESSON 1

- (a) **SKIPPING** Use all space
Go in and out of each other

- (b) Go in different directions.

- (c) Now do this very strongly to make big holes in the ground. Now so lightly that you scarcely touch ground

INTROD II

- (a) **STOP** Check space. From your boxes choose something to play with. Keep on moving about as you play. Off you go. After the last time stop in a statue to show how you were playing

COACHING POINTS

- (a) In coaching this try to observe children doing what you want and then give demonstrations
- (b) Now all try to see if you can use different directions
- (c) To improve standard of strength and lightness work for a child encourage and give demonstrations stressing *why* he is strong
- (a) Move round commenting on different movements. After some time stop everyone and say We'll all watch people with **BALLS**. Now those with **ROPES** etc. Now all try again and see what you can do

BODY MOVEMENT	(a) STOP Comment on different statues	(a) Check absolute stillness till you say they may go
	(b) Put your apparatus in the box Come back with a MAT Put it in a space alone Start jumping it Now find another way to jump—now another	(b) Aim for different directions and different jumps—going on—stopping—twisting
	(c) STOP Roll softly over your mat Get up and walk away Now turn and do another roll and use a different direction Now another Keep on doing this	(c) Encourage soft rolls straight curled and in different directions All ways roll self on to feet and go on
	(d) STOP Put your mats by your boxes and stand in a group that I can move in between	
GROUP WORK	Group 1—Ropes and hoops Each rope is stretched straight on the ground with a hoop lying flat at the end Find all LIGHT ways of going along rope and give a big STRONG jump at end OVER the hoop	Space well Encourage real versatility in activity Try many different ways
	Group 2—Use any two pieces of apparatus from your box together	Wide spacing essential Encourage apparatus on ground in air and continuous movement Try several ways.
	Group 3—Wickets Run up to a line and aim at wicket then run after own ball and back clockwise to line	Encourage children to keep moving and to use a lot of space
	Group 4—Large hoop resting horizontally on blocks Large hoop standing vertically between chairs Canes resting on shuttles Jump into horizontal hoop go through vertical hoop and jump canes in succession	Encourage children not to knock down apparatus and to use a lot of space Have two sets of apparatus if possible
GAME FINAL MOVEMENT	Scoring Runs (P)	
	Stand well by boxes Look for still feet Check boxes Lead in	

LESSON II

COACHING POINTS

- | | | |
|----------|--|--|
| INTROD I | (a) Begin as lesson I e.g. Start skipping in all the ways you can using all different directions | (a) Teacher runs about commenting on DIRECTION and individuality |
|----------|--|--|

Group 4 — LARGE BALLS.
Make them move—roll,
bounce or go up in the air.
What can you do?
Twirling Tommy (L)
Stand by boxes Check and
tidy. Lead in

Bring out many ideas through
observation and suggestion.

GAME
FINAL
MOVEMENT

LESSON IV

COACHING POINTS

INTROD I

- (a) Do you remember last lesson you skipped in LIGHT and in STRONG ways? Now choose which to do and I shall guess which it is.
- (b) Now this time join the different ways together, sometimes going lightly and sometimes strongly.

- (a) Stress going in different directions. Have demonstrations and guess which the children are doing. Now all try and use different directions
- (b) Pick out people who really have a good quality and show this—feet INTO ground — feet OFF the ground All try again

INTROD II

- (a) Choose any piece of apparatus from box and show all the ways you can use it.
- (b) STOP. Now go and get another piece and use the two together moving about all the time.

- (a) Walk about commenting on different ideas and qualities.
- (b) Be sure that the children are well spaced and keep moving

BODY
MOVEMENT

- (a) Put away the apparatus and get a MAT. Come back and put it in a space alone and show all different ways of crossing it.
- (b) Curl up on mats. Listen to this (Teacher shakes tambourine). You have all that time to come out and make a stretched 'statue' showing a part of your body Hold this still Now move all round your mats showing this part.

- (a) Coach use of hands to cross mat. Coach jumps, twists, rolls. Give demonstrations of three good ways
- (b) Really see that they are curled up Next be sure that they really STRETCH.

GROUP WORK

Repeat all many times.
As Lesson III, page 63.

Class are encouraged to improve movement and to show versatility

GAME

How would you like us to move today old man?
(i) STRONG WAYS—moving in all directions.
(ii) Ways where you jump INTO AIR.
(iii) Ways where you—RUN AWAY.

Class moves across space to 'old man' who catches on 'away'.

FINAL
MOVEMENT

Drop head forward and stand to full height

THE BUILDING UP OF GROUP WORK IN GYMNASTICS

Group Practices on gymnastic apparatus should occupy at least half of any lesson period. Group work arrangements are continued over a series of lessons (See Chapter IX)

Group work at any stage is built up from Class Activities but in Secondary School Gymnastics where portable and eventually fixed apparatus is to be used, progressive training is necessary. The suggestions here made depend on what apparatus is available and must be modified to suit this.

To start with, all groups should have a large mat and they are encouraged to approach from all directions, to roll over and to continue on. Different body parts are stressed and the ability to move with flow from one part to another. Different body shapes emerge, e.g. some children roll sideways, some forwards, some backward and then the children are encouraged to roll making for example two shapes on the mat smoothly without any pause.

Next each group has a form wide side up. They are encouraged to move across it, and along it from side to side, jumping in all possible ways. The teacher notices and comments on differing ways of going up, body shapes in the air and ways of alighting.

Great stress is next laid on how to 'meet the floor'. Ways of spreading out and of going on are practised, of landing low and then of bouncing on and landing low and going on into a roll.

When this is mastered the class concentrate on how to get high into the air, and then on meeting the floor and getting high into the air combined.

At this point Group Work starts with three teams working at rolls on the mat and three teams at moving along the form and there is one change of activity from mats to forms or forms to mats.

Then the training in Group Work goes on to activities on low apparatus such as rolled mats, beating boards, low box and from there to the use of portable and fixed apparatus, still low. To begin with getting on and off is stressed before there is any going over raised apparatus, e.g. vaulting.

Throughout resilience in getting on to the feet again after an activity is the important point to stress

The groups should be able to undertake activities safely and confidently *without catchers* because they understand what they have to do and the limitations set

They are now ready for the final stage when each group has its own different limitation and works as this

As the groups change round the teacher can ask one girl from each group to stay behind, to explain, to the next group coming to the apparatus, what the last group there was doing, that is, the limitations within which it was working. In this way the teacher is saved from having to hold up the class to give explanations and everyone is kept going more quickly

More and more as group work with apparatus progresses, the building up of the qualities required in group work, and the limitations which will occur there, will be coached in the earlier parts of the lesson so that lessons will emerge with an underlying theme which culminates in Group work

Along with all these stages, the teacher is teaching the management of the body weight from all shapes and positions and with all qualities of movement, and with the understanding of the use of all parts of the body in meeting the floor

Flight (how the children go up into the air) must also be stressed and learnt

SECONDARY SCHOOL GROUP PRACTICES

Here follows as an example an arrangement of group practices used in the Secondary School lessons page 104. Each set of girls work only at one place in each lesson period so that one arrangement of group practices is continued over a series of lessons—a month to six weeks

One way of organizing the putting out of the apparatus is for the teacher to prepare a set of cards—one per group—on which is given the apparatus needed and how it is to be placed (Fig 3) and *each team puts out the same set of apparatus each lesson*—though they eventually may work at another

At the start of the Group Activity, each team goes to the space for the apparatus of which they are responsible. The teacher checks this. Then she moves Groups on as necessary

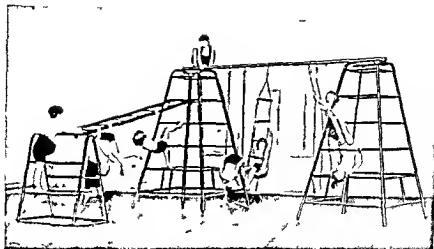


PLATE 4

This tubular steel apparatus can be set up in or out of doors and allows of rope work, in addition to other activities that younger children enjoy
(F Crowther Sheffield)



PLATE 5

Parallel ropes can be fitted up in the gymnasium or the playground This shows how they are adjusted *(F Crowther, Sheffield)*

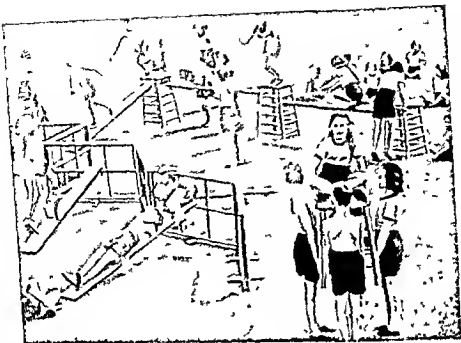


PLATE 6

A Primary School class using the Essex Portable Apparatus. Count the number of activities shown here. Note the different uses to which the stools are put.

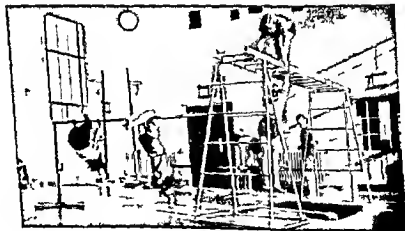
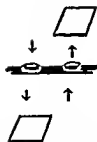
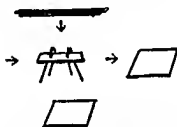


PLATE 7

This portable agility apparatus for juniors and infants can be erected in the playground or hall. It is three-sided which gives stability. Note the balancing bar in the background. (H. Hunt and Son, Liverpool)

**GROUP A**

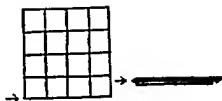
Through hoops laid across the form. Keep moving all the time. Use the hoops in any space level. Aim at soft movements on the forms and through the hoops. On return use movements such as rolls on the mats. Move round counter clockwise in direction of arrows.

**GROUP C**

Approach the horse from any direction and in any way you like but come off lightly onto one of the mats and make a good foot pattern over the form.

**GROUP E**

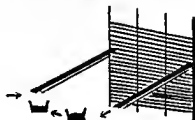
Approach the box in any way you like and travel along it without any sound. Then use the form with a strong jump and land easily to finish the whole movement on the mat.

**GROUP B**

Use the window ladder for soft smooth movement and arrive on the form with a strong quick movement in contrast.

**GROUP D**

Walk along one of the upturned forms in a straight position and along the other form in a curled twisted flexible position. Make sure to finish the movements well and to join them together between the forms.

**GROUP F**

Go up the one form curled and slowly and crouched. Move along the rib-stalls and descend quickly in a straight position down the second form and then over the saddles.

Fig 5

Group practice plan with apparatus set out in Gymnasium for Secondary School Second Year Girls (See also page 103).

The teacher may remind the class that all apparatus must be put out noiselessly and with the right number of people carrying each piece (See page 110) The bars are not adjusted until the teacher directs and then by two girls only At the end the girls are to stand well in their spaces by the apparatus put out

The leaders then come for their cards

When the apparatus is set out the teacher moves the teams on clockwise to where they have a fresh challenge She may, then, remind the class of two things (i) how to land and continue on and (ii) the shapes that can be made with the body in using the apparatus At first they are just to go on and off the bigger apparatus and are to be careful to go slowly if landing on the hands or in somersaults

When the apparatus is put away at the end the girls come back and stand quietly in a space for the Final Movement

CHAPTER SEVEN

'Process v Product' in Physical Education—Child's Purpose— Additional Considerations in Infant Work—Classroom Lessons—Sex differences—Teaching Boys

Process and Product — In all branches of education it is essential that the teacher should differentiate between experiences and the results of those experiences. There is the dangerous tendency to assess the activities of any class solely by the tangible results of these activities. For example, the teacher of crafts is prone to display the completed articles, the products of the handwork periods, as evidence of the success of her work. No judgment can be made from the product alone. The process must also be considered. It is the lived experience that contributes to the child's development.

The value of an activity must be measured in terms of the child's effort, of his growth in control and self reliance and his joy of accomplishment, not merely by the extent to which the results approximate to adult standards.

In the Movement Training approach, this is recognised and applied (See Chapter I)

The teacher must certainly be clear for herself of the relative values of 'process' and 'product' in physical education. For example, too great stress on 'product' in games leads to coaching of a match playing team at the expense of the bulk of medium players.

There is no doubt that, for children, 'process' in movement training is quite as valuable as 'product'. It is however less showy from the teacher's point of view. Nevertheless, no teacher of integrity will put material results first. Movement training has benefits for all children and adolescents and the benefits are gained by doing, by making mistakes and by overcoming them with emphasis on process as well as on result.

The consideration of the result has a limited but definite value, namely that it sets standards towards which to strive. The standards will, of course, vary with the age of the children. The teacher will learn to gauge these standards, both by obser-

vation and by taking part in movement training, dance, athletics and match play in which such standards are attained.

THE TRAINING OF COURAGE

Training of Courage — On the whole people tend to take any courage they have for granted in that they are not conscious of being specially courageous, it is part of their trained standard of behaviour. People who are fearful are often only too aware of it.

Children show courage of two kinds physical in not being over afraid of being hurt and social in not wanting to look inept publicly. Though in thought it is possible to discriminate between the two, actually they merge. Physically, increased agility and sureness of body eliminate progressively the need for such courage because there is past experience of having been successful. Social courage grows largely out of courageous group tone and concerns rather older children.

Emphatically courage is not trained by doing terrifying, dangerous or difficult activities. No child should feel constrained to attempt any activity of which he is really frightened.

Adolescents particularly need training that gives this *poise*. Their rapid growth makes the body a less reliable machine than it was as that of a more compactly built child. Secondary School girls readily slip into giggling and exclaiming on failure, giving up at a difficulty and letting personal chagrin be seen. A far sighted teacher will be able to give such a class self respect as a group and an increasing sureness of body with which to back it up.

THE CHILD'S PURPOSE

The Child's Purpose or Incentive — The teacher's purpose and goal in physical education have been stressed, but the child's purposes must also be considered. A teacher of adults enlists the co-operation of her students by revealing to them her own aims and purpose. The teacher of children can only secure the *maximum* co-operation of her class by providing some incentive for activity which suits their stage of development.

The teacher who wishes the child to increase his command of language no longer gives purely formal exercises to this end.

She appeals to the child's natural love of acting. The child sees some purpose in exerting himself to write and produce his simple plays, and the teacher, by enlisting the child's interest, has obtained her end, the improvement of the pupil's verbal expression.

In the movement training periods the teacher does not make such appeals as 'If you don't do this you will never move well', but draws on the children's instinctive desires and interests, such as natural delight in chasing, and competition and general pleasure of activity.

CONCRETE APPEAL OF PHYSICAL EDUCATION

The mental appeal of physical education tends to develop from the concrete to the abstract. Younger children like to have something definite and concrete at which to aim, and the achievement of that aim or standard becomes an end in itself.

Keeping a small hoop spinning in some way has a clear aim for the child.

Secondary School work of less definite and more abstract appeal requires very clear teaching, for it is the limitations that the teacher sets that makes the class feel that their progressive improvement justifies their effort.

Thus the most effective teacher is the one who is not only clear as to the adult purpose of the work in hand, but also provides a purpose or incentive which the children can understand and appreciate.

ADDITIONAL CONSIDERATIONS IN INFANT WORK

It is undesirable to divide off Infant work problems rigidly from those of the Junior and Secondary School. Neither the physical growth nor the psychology of teaching such children shows a sharp break at the age of entrance into the Junior School, and methods should be continuous but progressive. Also teachers, while specializing in teaching older or younger children, need to know something of the problems of all ages.

Infant work problems have therefore been considered in all relevant chapters.

ROBUST SYMPATHY

Infants are not very steady on their feet, and if any activity goes on too long without a pause falls may occur. In her own interests, the teacher will guard against such falls. If however, the child decides not to cry or miss the lesson, it is a definite endorsement of the teacher's power to interest.

Sympathy should be robust. Children are light and plastic, and do not fall far. The slight shock is often all that is wrong, and a matter-of-fact, cheerful sympathy will help the child to recover, without further distressing himself or upsetting the class by crying. On the other hand, grazes with dirt in should be treated seriously, without worrying the child.

On *sloping playground surfaces* children are less likely to fall if they disperse by jumping instead of running. They should be trained not to hold hands with or snatch at other children during running and games.

Infants do like *repetition*, yet to take the same activity and game in just the same way, for a series of lessons, is deadening to interest. The main activities are retained over a series of two or three lessons, but continual small, unexpected, extra challenges are made so that the child never knows just what is coming next.

Everyone teacher or not, recognizes that children can readily find a motive for play, in *imagination*. While this is very valuable in teaching infants, the teacher must keep firmly in mind that, in a physical education period, there must be a marked physical activity. If imaginative play helps this out, it is all to the good, but imagination must never come first and physical activity second. The curriculum gives plenty of scope, usually, for cultivation of imagination in other subjects.

SINGING GAMES

There is no strict difference between what constitutes an action song and what a *singing game*, but there is a tendency to find that the action is subordinated to the song in the action song and the singing to the game in the singing game. This makes the singing game the more suitable for inclusion in a

physical education period. In any case, the kind of game in which the too self-satisfied girls skip round as fairies showing off, while the shyer boys, who need training to overcome their ineptness, stand still as 'trees', is not justified in a games lesson. The less able children should always have as much chance as the rest, not less.

Singing games are of two kinds, the chants ending in a chase kind, like 'Frog in the Sea', and the sing and dance kind.

In choosing a singing game, one should be selected in which all children get physical activity. The words should be concrete and simple and give some clear, active idea as in 'Hickory, Dickory, Dock! The mouse ran up the clock!' Songs about flowers opening and the seasons are often abstract in idea and inclined to be sentimental, and unsuited for realistic physical education periods. Simple tunes and easy rhythms are best also.

It is a physical impossibility to dance or run vigorously and to sing at the same time. If the class starts by doing both at once, the teacher alone will be singing half way through.

In teaching singing games or dance, it is essential that the children shall start doing something active without delay. Not until they are really out of breath and exhilarated with movement, should there be a stop to hear or learn words, and then only a verse at a time, at the most, should be dealt with. Free informal jumping or skipping to the rhythm, is used to the piano, if the class is indoors or to a tambourine beat out of doors.

As a start, if taken indoors, the class can stand or sit informally on the floor, round the piano and listen to the tune, beating time with one finger on to the other palm perhaps. Clapping would drown the music. This can be varied by beating lightly on the sides or on the floor lightly with the toe or skip jumping in place. The children must be doing something, but nothing for very long on end.

Singing games material can be used creatively—for example, suppose that the game calls for the imitation of a soldier, instead of all doing the same action, the children are encouraged to interpret what they think a soldier would do in any way that occurs to them.

WHAT INFANTS SHOULD ACHIEVE

By the time Infants pass into the Junior School, (i) they should have been trained to stop if asked, to take turns in an orderly way and to play with consideration for others and not roughly, (ii) they should be flexible and show creative initiative in experimenting with individual apparatus, (iii) they should be able to space themselves readily and (iv) they should have begun to work in groups

All this is likely to be reflected in the child's posture and cheerful ready address and maybe in signs of appreciation in simple ways of different qualities of movement.

PRIMARY SCHOOL CLASS ROOM LESSONS

Where there is no hall and bad weather makes it impossible to go outside, a lesson can be taken in the class room

Preparation The windows should be opened, everything on the desks put away, any unnecessary clothing discarded and anything that can be quickly effected to make extra space should be arranged. It is sometimes possible to have a clear space round the sides of the room, outside the desks or tables and chairs

Each child is given his own space and should practise getting into it smoothly. Here the teacher can tap a tambourine or count a set number of times—say three—by the end of which everyone is in place ready

The leader of each line or file between the desks gives out bean bags bands or whatever apparatus is needed before the lesson starts

The following is a typical class-room lesson

INFANTS OR YOUNGER JUNIORS

CLASS ROOM LESSON

INTROD I

Give each child his own space. The children return to their desks. They then move into their space as the teacher gives three taps on the tambourine

How fast can you make your fingers move? Where can you put them? High? Low? To side? Now make them move slowly like smoke. Now very strongly—punch and slash

	Move round and between desks with big steps Lift the knees and legs high Now do quick little steps and twist round sometimes Get back to your own space
INTROO II	Put your bean bag on your flattened palm Stretch your hand out slowly in any direction you like At the sound of the tambourine, snatch it back suddenly
BODY MOVEMENT	Put your bean bag on your head and see how much you can twist and turn your body without its falling off
GAME	The children are at own desks On the front desks there is one bean bag to ten children The teacher turns her back and the children pass the bean bags to one another up and down the files The teacher turns suddenly and the children who have the bean bags must hide them The teacher guesses where they are Sometimes a child takes the place of the teacher

FURTHER IDEAS FOR CLASS ROOM LESSONS

EXAMPLES OF MOVEMENTS FOR INTROD. I

1 Move around outside desks first walking then skipping, some times twisting round Change to ways of skipping that are slow Be ready to change direction, without touching anyone, at signal

2 Children in their allotted spaces Do anything on spot with your feet but you can't move away from it You are held in a magic circle Now keep your feet still and twist and wriggle and try to get your body free—arms—shoulders. (Short turns.)

3 Stand in space and shake fingers—use all spaces Shake your foot—other foot—clasp hands behind back and wriggle body keeping feet still Repeat all this and on signal make a statue with a part of the body high Make it **STRONG**

4 Move round desks always changing your direction as you move along Never touch anyone Now make your steps twist you Stop, making statues

5 Move round with big steps Lift knees and legs high Now quick little steps and twist round sometimes

6 Stand in a space Jump about on the spot Try in all ways like bouncing balls

7 Space alone Lift an elbow high—the other one Let your

elbows have a fight—above and in front of you Now let them have a dance Can all your body dance with them?

EXAMPLES OF MOVEMENTS FOR INTRO D 11

1 In seats See how you can pass the bean bag from one hand to another, find all ways and keep on moving (Under chair, behind back, over head, under legs)

Now throw it up and catch it so softly that I can't hear it at all. Use different spaces to throw and catch—one hand or two hands

2 Put your bean bag on your hand Can you wriggle it down your arm, then throw it up and catch it? Try the other arm

3 Bands Space alone. Slash bands above your heads, strongly. Now let them float lightly about you Hold them in both hands and see how many ways you can go through them

4 Bean bags Put bean bag on your hand and see how far you can stretch with it. Now on your head and stretch it Now on a knee—your back—a foot. Each stretch should be in a different space Now shake your bean bag hard and let it make a noise Now hold it still on your flat hand Can you keep your hand flat and move it about? Try with the other hand.

5 Space alone Put a bean bag on different body parts Throw it off and catch it with your hands

5 Shake bean bags lightly—now strongly

EXAMPLES OF BODY MOVEMENTS POSSIBLE FOR CLASSROOM USE

1 Tie yourself up in a knot. Now open yourself out so that you are (a) straight, (b) like a star, (c) showing one particular part of yourself Here the teacher should shake the tambourine for class to stretch out and strike it for them to go in quickly

As many of these activities do not necessitate movement about space, many used outside could be chosen, e g

2 Ways of curling and stretching

3 Drawings, shapes and letters, with varying movement qualities

4 Shadow movements in twos

Further examples

1 Hold bean bag high Drop it on floor Pick it up in various ways (a) by twisting, (b) as though it is heavy, (c) as though it is light, (d) to make lots of zig zag lines as you do it, (e) with two hands, etc. Each time stretch it out very well

2 Bands Thread the needle (Putting all parts of the body through)

3 Keep placing apparatus on the floor round your chair with

one hand. Lift it up very high with the other to put it somewhere else keep on moving

4 Curl up round bean bag where you are on your chair Stretch it out to make a statue (To sound of tambourine)

EXAMPLES OF CLASSROOM GAMES

1 Space alone Bounce and catch ball on the spot. Teacher turns round suddenly and all must be absolutely still Sit down if seen moving

2 Children move round desks singing a nursery rhyme At signal they must move quietly into their desks and be STILL, or stand and sing by desk. At signal sit very quietly and still

3 Make up a story in which groups of children have different parts When their name is mentioned they get up and do some action

4 Teacher standing with her back to the class, turns suddenly to surprise children from the different rows, who are creeping out to take an object from her desk If seen moving they stay out of the game (Leader can point to the one who is to come out)

SEX DIFFERENCES IN INTEREST

Sex Differences — There is some difference of opinion as to when boys and girls should be divided and taught separately for the physical education period Probably a diversion after the age of 9 + at latest is best in larger schools On the whole, town children tend to be more sex conscious and difficult to teach in mixed classes at an earlier age than do rural children Some of the difficulty where it exists arises from the teaching method in early years Infant teachers should avoid sex division of the class It is easy to direct boys to this group, girls to that', but such a division is laying the foundation of early and excessive sex consciousness which shows itself specially among boys, who are unwilling to work and co-operate with the girls Mixed group arrangements can help here

As boys and girls reach adolescence their outlook and interests diverge more and more rapidly, partly because of inherent differences and partly from the influence and suggestion of environment. While therefore it is better with small numbers in Rural schools to have mixed classes, because very small classes are difficult to teach as a class, boys and girls of differing physical abilities and emotional outlook are best

GROUP WORK

In twos A throws ball to B who heads it back (N B Use a lot of space)

4 TARGET BALL

- (a) Draw large circles with ropes, and let about six children stand round circle (*but not more*) Pass the ball to each other quickly across the circle, counting number of passes
- (b) Put a skittle in the middle, and let someone 'guard' it. All, while passing the ball amongst themselves, try to hit the skittle. Person who hits it must change with the guard

GROUP WORK

This can then be transferred to a group corner

5 SKITTLES HITTING FROM A LONG DISTANCE AWAY

- (a) Children stand opposite a partner, behind lines marked about the width of the assembly hall away from each other. They aim to hit a bean bag placed midway

GROUP WORK

Children standing a long way away from each other roll a ball to try to hit a skittle. A rolls, and B standing behind the skittle, returns it to him. N B Let A stand behind a line to roll ball. Have distance about the length of the assembly hall

6 BOWLING

- (a) Mark wickets on big boxes, or on the walls. Let the children stand behind a line and practise overarm bowling. After trying freely, the teacher will then let them come to a group, and all learn the correct technique under her direction, and then go and practise again

GROUP WORK

In one corner place a wicket and draw others, so that they all may practise. Draw a line about 20 yards, away from the wickets and let the children bowl from behind this

7 KICKING THE LARGE BALLS against a wall

- (a) Use wall freely to show different activities
- (b) Develop activities with feet.
- (c) Draw a line, quite 12 yards from the wall. All run to line and then kick ball. Develop in group work.

CHAPTER EIGHT

Further consideration of Teaching Techniques

AIMS, techniques and procedures have been dealt with in Chapters I, II and III, in a somewhat theoretical way—taking a panoramic view. In order to reinforce, and perhaps to some extent to further clarify these ideas, this chapter takes, as it were, a 'close up' view of the school activities.

What Movement Training classes look like in action is seen in Plate 16 onwards. Because the teacher's aim is to facilitate the creative activities of the individuals in her class, her approach is conversational and natural. Her work is that of encouraging and leading the class to experiment within a given field.

Few directions are used, but 'Stop' is certainly one that is occasionally needed. Phrases such as 'Off you go' 'Now see what you can do with that' are the kind of expressions used. The range within which experiment is made and the quality of work (i.e. the standard of attainment) depends on the teacher, but her way of achieving it is through indirect suggestion.

'CHILD DEMONSTRATION' TECHNIQUE

For example the class is asked to show what they can do with their bean bags 'in the air'. They produce a number of different activities of which one is 'dropping the bean bag vertically and catching it as low as possible by quick knee bending'. The teacher selects this for immediate further use and development.

Having decided this, the teacher gives the command 'Stop'. When she does this she should be at the side of the class or at any rate where she can see the whole class and its response. *The stop could be instantaneous or the bringing a movement to an end gradually.*

If the class is widely spread, which it should be, the teacher may call them to her into a group so that she and they can talk informally. Here the response to make such a group, must be instant. One or more children who were doing the chosen

activity now show it to the rest of the class and the teacher may then make comments to the class such as

What is good about Jean's effort? Yes She bent her knees quickly and easily so that she caught near the floor'

There are almost certainly other points that the teacher could ask the class to consider, but it is advisable to deal with one point at a time, the more fundamental first.

The teacher now may ask the class to repeat the activity demonstrated and to work for a high standard in that or alternatively, she may ask the class to show some activity of the same kind (but not an exact repetition) by finding their own places from which to drop their bean bag. Some children, for instance may drop from the side, or in front at arm's length or from higher or lower than the demonstration

CREATIVE ACTIVITY v STANDARD OF WORK

It can be seen that two courses of action are continually in front of the teacher, (a) to attain a higher standard of work by suggesting limitations or (b) to get more variety of work through creative activity

The teacher who is superficial or who fails to perceive high quality of work will tend to say, too speedily and too often, 'What else can you do?' and little standard of effort will be asked. The level is shallow.

For example, a junior class, curled up' small is to show ways of stretching out to full height. One or two do it by a rotary trunk movement rather like 'stirring a cake'. This can be a strong movement which it might be worthwhile the whole class trying. Some will get much more range in trunk movement than others, some movements will be too quick for completeness of range.

The teacher with a clear picture in her mind of what a satisfactory movement of the kind should be like should, by coaching and encouragement, get the majority of the class to approximate to the standard of the best children before going on to 'What else can you show?' She may well not reach this stage till a subsequent lesson period.

If the work is shallow and superficial, the class over a series of lessons will lose interest and the teacher will lose their

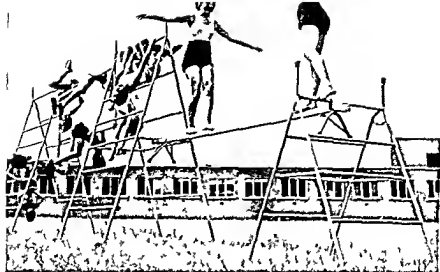


PLATE 8

Note how these trestles can be used to support horizontal cross bars at differing heights and for different activities. The bare foot work makes for greater foot mobility.
(R. Whittle, Eccles)

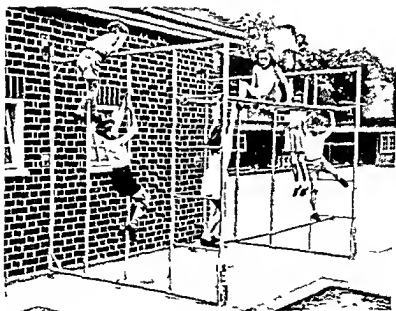


PLATE 9

This Staffordshire Folding Frame is shown locked in position for use. It can readily be folded flat against the wall when desired.

(F. Grouther, Sheffield)

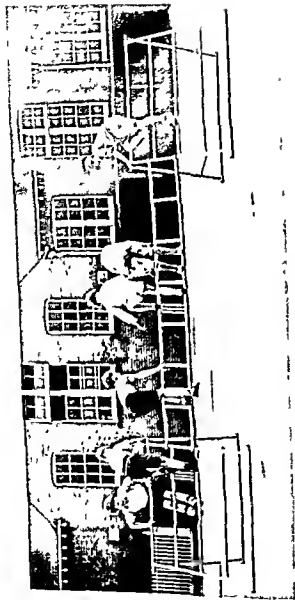


PLATE 10

This portable frame apparatus can be used horizontally as shown or the frames can be placed so that the steps stand vertically. The ladder then joins them horizontally and can be used for hanging activities (Hicksteads, Roydon, Hert's)

goodwill Lazy people will tend to get lazier and their influence is not just confined to themselves but will permeate the class

DEMONSTRATIONS AND GOOD WILL

It can be seen that demonstration by individuals is a fundamental method in the leading of creative activities with any class Here the teacher must steer a course between teaching a high standard of work on the one hand and of antagonising the less inventive or less skilled sections of her class on the other

Some children in any class are certain to be specially fertile of ideas for new activities and skilled in interpreting activities If these children do the demonstrations, the class standard of performance will be higher and the class as a whole will be stimulated to greater and more effective effort than if less ingenious and skilled performers are watched and their standard taken

On the other hand, if the same children are repeatedly called on to demonstrate, they themselves will tend to become unduly complacent and self satisfied whereas the less original and able will tend to become jealous, despondent and, in the long run, unco operative The teacher must see that all have turns of demonstrating and so of being important and needed It is sometimes claimed that to some extent she can do this by choosing for demonstration what is suitable rather than what is best

Here the teacher must decide whether she is primarily a teacher of children or of movement There is no doubt that the children should come first They must not be made jealous or unhappy even though a lower standard of movement is attained

If the teaching were, on the other hand, for commercial ends such as for stage dancing or for professional football the aim would be different It then is to get the best standard of dancing or of play regardless of individuals and their feelings

THE DISCUSSION METHOD—LIMITATIONS

The discussion method, which elicits information rather than supplies it, is well suited for indoor conditions and for a warm

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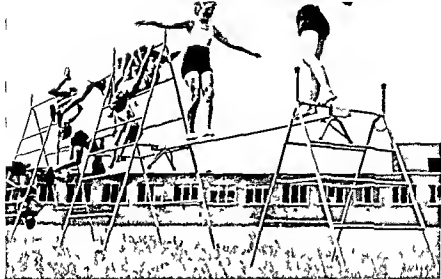


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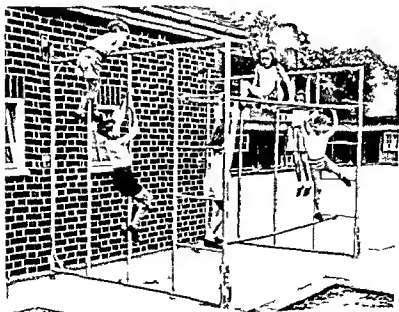


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still day out of doors. It must be used with discretion (even to its omission) on cold or windy days out of doors. To do other wise, will be to lose the goodwill of the class, who will soon be cold and less able and willing to co operate. In such conditions the teacher may need to include some directed work.

SPACING

All classes are encouraged to take responsibility for using to advantage the space available in or out of doors. The teacher aims at controlling its use, *not* by saying 'Spread yourselves out' but rather by appealing to their awareness of space (Page 23)

ORGANISATION OF SMALL APPARATUS

Because much of the activity of any period is individual, creative work, there is constant need of small apparatus (See Chapter V)

Boxes containing the apparatus are placed round the edge of the playing space, and because children like ritual, should be kept in the same group' position relative to the rest, that is, reds' apparatus always between blues' and greens' apparatus.

Not all apparatus will fit into the boxes but, in this method, all apparatus—skittles, mats, footballs—should be taken out every time, group leaders being responsible for its transport.

Six smaller groups of children are preferable to four larger groups here. Thus the children can get the apparatus they need and replace and exchange it readily. None of the apparatus should be heavy. Whatever method is used the aim should be to avoid confusion.

APPARATUS AND CLASS CONTROL

While in every lesson the children are given freedom to develop along their own lines and at their own pace, the need for *the development of self discipline* is important. For example the teacher must have complete and easy control of the class as far as the getting out, putting away and moving of apparatus is concerned.

The class must only fetch apparatus when the teacher so directs—not before—and on occasion a direction such as 'Fetch your apparatus—go' may be appropriate. The return of

apparatus, too, must be systematic and tidy Hoops, for instance, must be laid down quietly, not thrown down and should be deposited in a neat pile over a skittle to fix position. This may call for a demonstration by the teacher of how to do it Mats, too, must not be dragged and again must be put away in tidy piles The teacher must set a standard here and keep to it She trains the children to see that organization is necessary and willing co-operation desirable even in a free community

In the same way if children are moving forms, the teacher should determine how many children should move each form—say four They must follow the leader and go forwards and not backwards This attitude applies also to the moving and adjusting of gymnastic apparatus (See Chapter IX) Through out the teacher tries to build up a co operative class attitude

Within the necessary limits set by the teacher the way each child uses the apparatus is his own affair, but how the moving of apparatus takes place is the teacher's responsibility She must be clear and firm

THE TEACHER'S COMMENTS

It can be seen that a good deal of the success of creative activity depends on the ability of the teacher to evaluate and use constructively what she sees from minute to minute It means selecting from a number of possible points on which she might comment and here some knowledge of the values and effects of different movements are essential

Points that the teacher might comment on are likely to include

- (i) quality or standard of effort,
- (ii) ingenuity or creativeness,
- (iii) spacing

It should be noted that originality for its own sake is not the intention There must be movement value and of this the teacher is the judge

In the long run *the work will only be successful if the teacher is clear about her own immediate aims* These are the children's pleasure in activity and in chances to experiment with apparatus and their flexibility, poise and lightness of foot.

LESSON PREPARATION

Preparation of Lessons While the teacher in Movement Training cannot know exactly what line the creative activity of the class will take, she should, in the preparation of the lesson, have decided what activities she proposes to initiate and she will know what limitations are likely to be useful and stimulating (See sample lessons)

It is the first words spoken that settle the tone of any lesson and the kind of response the class is going to give. The teacher's manner should be natural. She should address the whole of the class and stand rather away from any group, so that she does not appear to be having an intimate talk with one or two near people.

THE TEACHER'S MANNER

The teacher's manner should be encouraging, cheerful, and definite, and in no way grumbling or scolding. Such an attitude to a class reflects back on the teacher's capacity. It is possible to be keen and insistent on detail and accuracy of performance, professionally, without making the child's apparent stupidity or laziness a matter of personal grievance and irritability. The teacher must differentiate between small capacity on the one hand and lack of effort due to laziness on the other.

The medium performers form the majority in any class. Good people can very well take care of themselves though they are useful to set a standard both for the teacher and class. It is of course, satisfying to a teacher to have her suggestions readily understood and used creatively, but a great deal more skill is needed to make the backward performers enjoy the lessons, by giving them increased confidence and pleasure in work.

Not every teacher has by nature an inspiring manner, but it can be acquired to some extent by the observation of practical teaching methods and by the help of theoretical knowledge, noting how effects are attained and whether the particular technique used was the best or the only choice.

Teaching techniques, while they must conform to certain fixed standards and obey certain psychological laws, are, in

the end, personal. A very slow lesson would never be satisfactory, but emphasis and choice of activities vary indefinitely. Some teachers tend to exact a too rigid discipline so that the class insensibly feels that its good will and co operation are not wanted and not expected.

The teacher must, of course, be definite in manner and in work suggested, but never overbearing and tyrannical. She should be optimistic and expect a class to *want* to do well. Before blaming anyone she must first be sure that the fault does not lie in her teaching or organization.

'TALKING DOWN' TO A CLASS

There is unfortunately a fairly widespread convention that it is necessary to talk down to infants. As far as physical education is concerned, at any rate, 'talking down' is definitely to be condemned. It is an insincere affectation, which insults the class's intelligence, and makes necessary the using of a number of extra words, thus holding up the real objective of the lesson—physical vigour and emotional satisfaction.

The class should be addressed in the same tone and form of words as a normal grown up. The implied belief in their ability to understand is a compliment to which they will respond.

Adults tend too easily to sentimentalize over children, but actually children are rather hard headed than not. They look forward to being grown up, and having the power and freedom from discipline that apparently goes with the adult state. No child, then, likes to be called 'little', to be reminded of a state that he looks forward to amending as quickly as may be. Phrases such as 'little boy' and 'little girl' should always be avoided.

In the same way, phrases such as 'Teacher is going to take a new game', or 'All look at Teacher' should be absolutely taboo. The teacher should be direct and sincere. To assume a manner is to be patronizing and no one likes to be patronized.

In a rather different category is the teacher who ends all commands with 'Do you understand?' The class should start on the work and it will soon be seen whether they do 'understand'. I want you' said before 'to get a bean bag' or 'to curl up

small and then is also superfluous if it is used as a repeated appeal

To make sure that a direction calls for the right response, the teacher should feel as if she were going to do the movement herself

There is no need to shout suggestions. A noisy teacher makes a noisy class, and the teacher who shouts has no reserve for very occasional use. Further, she is irritating to the children and also likely to strain her voice. A low pitch is less tiring than a high shrill one, and so is the more economical. The teacher should also avoid teaching breathlessly.

The teacher should avoid including a stereotyped 'please' in directions, as in 'Get a ball, please'. The teacher's whole attitude and manner should be courteous, but this is a much more fundamental thing than the inclusion of perfunctory phrases. 'Please' is a matter of personal favours.

USE OF TAMBOURINE SIGNAL

Judicious use of a signal saves the voice, but to over use it is to render it of very little effect, on any occasion. If the class is running about vigorously or playing a game, in which the children are distant from the teacher, and concentrating on playing, an agreed signal stops all activity at once, whereas to shout would be both undignified and of small avail. To train children to stop at the signal may help to eliminate accidents.

On the other hand, *the use of a signal should always be avoided when the unstrained voice will carry*. The voice is a far more expressive instrument, and if the class is quiet, they should be expected to respond to the normal voice. The tambourine is the signal of choice for younger children. The whistle is used for games umpiring and coaching.

CONTINUITY

The need for a quick 'follow on' or 'continuity', is often urged on the teacher. This means that there is no pause between each new movement, while the teacher obviously thinks what is coming next, or thinks aloud discursively.

Any reasonably skilled teacher is able to think about what she is going to do next *while* she is supervising the work the

class is actually doing. She is, in effect, carrying two sets of thoughts in her mind, and is dividing her attention between two consecutive steps in the lesson.

A slow follow on' may be due to poor organization, in that apparatus is distributed in a muddled fashion or portable apparatus is placed wrongly and has to be moved twice over, or because marking out has not been done beforehand.

The method of arranging these matters should have been considered as part of the preparation of the lesson.

The power to visualize the class at different stages is a help in smooth organization, and should be consciously practised.

PROGRESSION IN ACTIVITIES AND GAMES

In all aspects of physical education there must be *progression* and by this is meant the series of changes that an activity undergoes, so that it may gradually become more difficult of performance, stronger in effects and of steadily increasing interest to the individual. All through school life, the children are growing and developing, in physical abilities and mental outlook and progression fits in with this.

A general comparison of the work for Infants, Juniors and Seniors shows that some activities are repeated with little or no variation, i.e. in ball play, and so seem to lack progression. The progression, however, is not one of increase in difficulty but increase in standard demanded, and is made by the limitations the teacher sets so that the class is asked for greater creativeness, accuracy, and effort.

Progression should occur from lesson to lesson and in the method of tackling an activity in any one lesson. The class must always be interested because they are learning, because they are repeatedly pitting themselves against a challenge, that of the increasingly high standard of achievement that the teacher sets. The teacher, then, must be continually analysing out and simplifying the work she intends to cover, so that the class instead of tackling the whole problem at once and being daunted by the apparent difficulty, is presented with the problem in a simplified form and reaches the final goal by graduated and easily understood stages.

For example, in standing broad jump (try to beat own

record)', the class would presumably do a series of jumps during which the teacher would coach the style of jumping and how to measure the jump, to heel marks. A show of hands of those who had improved on their own first jump would probably be included.

There should be *progression in the teaching of games*

In infant games, in which there is an odd man—Odd Man, Savage Sam, Frog in the Sea, Pop Goes the Weasel—it is often sufficiently difficult and interesting to take the game at first without the odd man, who is put in unostentatiously when the game is understood.

Similarly, by a series of graded playground games, the child learns to throw and catch first soft balls (each child having a ball), then bigger balls (a ball to a group), then he learns to dodge and (more difficult) to mark, to field, bat and bowl, so that he can take part in major field games with confidence, satisfaction and understanding from the first.



FIG. 4.

1. *Forward Somersault.* Note the ball-like form of the body. 2. Here the head is much too far away from the feet for the body to roll over by momentum. Also the head is not tucked in enough, so that the back of the head rather than the forehead can touch the ground. 3. A fairly common fault which results partly from starting as in 2. To somersault thus jars the back. The teacher should be in charge to prevent this for beginners. Ability to somersault correlates with good average general flexibility of body.

Here follow four lessons for older Juniors in which progression can be seen

UPPER JUNIOR SCHOOL.

LESSON I

INTROD I

- (a) Choose any step you like
Move about doing this step

- (b) All try again and see if you can find more interesting ways to do your step

COACHING POINTS

- (a) Look for different directions. Give demonstrations. Comment on originality and on quality. Give demonstrations for DIFFERENT IDEAS.

INTROD II

- (a) **BALLS** In groups in group corners As you move about the space show in how many ways you can play with the ball
- (b) **STOP** Now try again and change your way
- (c) **STOP** (Get stillness) Now try another way **KEEP MOVING ALL OVER THE SPACE**
- (a) Move about and coach good spacing
- (b) Walk about commenting on good ideas
- (c) Select several showing good ideas for demonstration Now all try again and see what you can do using different body parts

BODY
MOVEMENT

- (a) **SMALL ROPES** When you have taken a rope come back to a space alone and use it on the spot
- (b) **STOP** Fold rope in four Get through it in all the different ways you can *Keep on moving*
- (b) Look for varied ways and comment. Which part of the body went through? Select those using *HIGH* ways and those using the *FLOOR* Give demonstrations All try You must use high and low ways

CLASS
AGILITIES

- (c) Get through it in all possible ways and directions—on the floor and standing Try again
- (a) Arrange the six groups in position—leaders opposite to a space—standing well
- (b) Each group is going to get a **MAT** and put it opposite to their team and then **STAND** well These two groups start (indicate those furthest away) *Four people carry the mat and it must not be dragged*
- (c) Approach mat and **ROLL** OVER IT **SOFTLY** Keep moving
- (c) Look for a stretch and a curl Demonstrate Now when you are high *stretch*, when low *curl*

Stress the taking of the different body parts softly to the floor

GROUP WORK

This work is continued over the series of lessons For card method of organization see page —

Group 1—LARGE MAT Group stand round it in a circle, a little way away They roll softly over the mat in turn coming in at all different directions, fitting in with others when there is a space

Group 2—THREE CANES SUPPORTED ON SKITTLES spaced well Group jump in series showing different ways—high forwards, sideways

Encourage all different kinds of rolls—forward, backward sideways

KEEP MOVING Get self on feet and carry on round to the other mat two groups working together

Group 3—BIG HOOP—in twos
A rolls hoop B gets
through it in different
ways Reverse activity

Group 4—FORM WIDE SIDE UP
Move along form hands
on any way liked

Group 5—MEDIUM HOOP—
one each Spin hoop on
body or on ground adding
an activity to spinning if
possible

Group 6—UPTURNED CHAIR
From marked line throw
quoit on to leg All have
quoits and move round
quickly to take turns

FINAL
MOVEMENT

Bend forward relaxed and
stand up quickly to full
height

LESSON II

INTROD I

Repeat lesson I (and coaching
points)

(a) Select two or three who
are doing skipping and
stress direction Ask all to
skip in as many ways and
directions as they can

(b) STOP Get into a good
space Try any other step
you like changing direc-
tion on spot Now join the
two Look for strong ways
into floor Give demon-
strations and comments

INTROD II

BALLS Use the ball with all
different body parts See if
you can go from one part to
another Teacher comments
on different body parts as she
walks about

BODY
MOVEMENT

ROPES When you have taken
a rope come back and fold it
in four and take up a really
stretched position Now
another — another — if you
were low go high or sideways
Now see how your body can
go from there twisting and
moving the rope into a lot of
spaces before you have curled
up Go on working between
these two positions stretching
and curling Now all make
your stretch slow so that you
have time to stretch every bit
of yourself Try again

COACHING POINTS

(a) Stress whole space and
notice different directions
and comment on body
parts in these directions
Give demonstrations Look
out for skipping Have
demonstrations

(b) Bring out real versatility
and direction in the skip-
ping

Keep moving over the space
Select someone developing a
sequence All watch Now can
you keep going from one part
of your body to another?

Coach a stretch through the
whole body using different
spaces well

Give demonstrations of a
good stretch and a good curl
What was she doing well?
Could you be better? Watch
for a slow stretch and have
demonstration

CLASS
AGILITIES

Children get into six groups opposite to a spate. Mats out as before. When the form is out near the ribstalls run and do any leaps off end of form to lift a part HIGH Land on floor, continue on to mat and do TWO ROLLS ON END

There must be a good space between mat and form and children must land on floor. Coach carry on between forms

STOP Find a place alone Make a 'statue' with any part of the body HIGH—now another and another Now do these coming off form Really show that part

The main point now is to get good leaps with body parts accentuated

Coach soft landings as well

GROUP WORK
FINAL
MOVEMENT

See lesson I, page 91
Drop head and shoulders forward and stretch easily to full height

LESSON III

INTROD I

LIGHT SKIPPING Today you are going to skip, but use any other step you like with it Make it quite clear what you are doing Remember all different directions and use the space well Now practise the other step on the spot Let it have a stamping rhythm Now try to have some parts of it a bit quieter Skip lightly and, when you want to, do the stamping rhythm on spot

COACHING POINTS

Really move about yourself and coach different spaces. Have a demonstration of child using good combinations and directions All try and do not forget direction If any accent or strength is observed to gether with a lighter part ask for a demonstration of this

INTROD II

(a) BALLS Watch this ball The teacher bounces it high and low with different strengths Now imitate as though you were the ball

(a) Coach moving about space Coach originality

(b) STOP Get a ball and make it do all kinds of things as you move about Copy its actions

(b) Give demonstrations of many ways then suggest that the children could all find another way

BODY
MOVEMENT

(a) When you have a rope fold it in four Come back to a stretched position Now quite a different place Now another Now rest and listen From that stretched position you are going to turn and twist and bend, and see how many places you can go to before you are tired

(a) Coach real stretch—every bit of the body Coach it on floor go high or wide

PHYSICAL EDUCATION

- (b) Take up your stretched positions again. Now start twisting to get low. Are you really curled? Now go straight out to another space—hold it. Now twist in. Have demonstration of some good ones.
- (b) See that the children are using back space too. Watch stretch and curl. Watch spine.

CLASS
ACTIVITIES

- (a) Tie up ropes. Put them away and come back to group places standing very well.
- (a) Note carefully that leader is opposite to a space.
- (b) Form and mats out as before. Stand well at end.
- (b) Coach the class to stand well.
- (c) You remember practising light ways of moving at start now you find all the light ways you can move along across or over the forms but at the end you must jump high and see what shape you can make before you roll softly over mats.
- (c) Coach lightness. If not good stress points and try on spot with different jumps—chest, toes, head, arms. Try again on forms.

GROUP WORK
FINAL
MOVEMENT

See lesson I page 91
As lesson II

Now the lightness is better. What about the shapes? Make a wide shape (in space alone) another straight shape a shape using body parts. Now try it all again on forms.

LESSON IV

COACHING POINTS

INTROD I

Really light skipping using all space and directions. Get off ground (see coaching points). Now you remember the strong stamping part you did on the spot. Keep on skipping but when you like do that strong stamping part on spot and into ground.

Select children really doing this lightly. Emphasise use of toes, head, chest. Now all try again.

Select here those who have succeeded well showing direction as well as being light and strong. Why are they good? Now you try and bring these points to your own step.

INTROD II

- (a) Get a ball and do all kinds of things with it and you must copy what it does. Keep on moving and if you want to roll get up at once and go on.
- (b) Observe that all actions come out high—low—twists.

(a) Teacher walks about commenting and helping. Keep the class moving and do not let them get on the floor too much.

(b) Look out for those using stronger parts and lighter parts. Have demonstrations. Now in your movements show which way your ball is moving and if strong make your body strong.

BODY MOVEMENT	(a) Change ball for a rope Fold rope in four and quickly repeat body movement from last lesson Add a different quality of movement	(a) Do this only twice and bring out quicker parts by demonstrations
	(b) Join in twos One of you get ready to do your movement Show starting position Repeat your movement twice through while partner watches Finish as you began	(b) See that they really curl and stretch If not doing so coach and have demonstrations Now all remember to curl and stretch
	(c) Now the other one You are going to shadow your partner exactly Get ready in starting position I may say STOP at any moment then I expect you to be absolutely together Twist and curl yourself into a ball	(c) Coach a good twist Look for pair keeping well together See that they are really stretching twisting and curling
CLASS AGILITIES	(a) Stand in a place alone Run and do movements on your hands and see what you can do when your legs are in the air Which shapes? Select someone coming down SOFTLY All apply this to your movement	(a) Stress strong arms See that they keep moving Have demonstration of this soft movement
	(b) GROUPS Get out the forms All stand round your form Try jumps over on off along Fit in with each other and really think of all the shapes your legs will make	(b) Keep moving Comment on good leg shapes Are you coming down SOFTLY
GROUP WORK	See lesson I page 91	
FINAL MOVEMENT	Shrug shoulders and stretch up to your full height easily	

THE TEACHER'S ATTITUDE TO CLASS POSTURE TRAINING

The teacher who is not discriminating is of little value She must learn to recognize posture faults such as weight on heels, bent knees, hollow back, too slack abdominal muscles round shoulders and poked head, and to know what coaching to give to get the child to adjust himself in these directions

This is helped by the class wearing knickers and blouse or bathing costumes only, so that the waist and hip line can be seen

While the teacher will see faults, e.g. head poked or waist protruded, she must only as a last resort and privately, say what is wrong. Her coaching will be something like 'Stand up tall—yes really tall—That's right. You look better now.' Both children and adults are very sensitive about their physical abilities. Anything in the nature of ridicule or sarcasm should be taboo. The teacher should cultivate an encouraging manner that values good work while guiding and stimulating to better results still. If the class realizes that the teacher is really keen and interested, they will respond. Because of this personal sensitiveness, suggestions should be kept impersonal, as much as possible. (See Chapter X.)

The teacher should always avoid touching children to put them into correct places. Touching them suggests that the teacher cannot make herself clear to the children, or else is too impatient to allow the children time to think out what is wanted. Children resent being handled like inanimate objects.

PLACE OF COACHING

A widely used method of improving a standard of achievement is by constant general comments to the class, while the work is going on. This has been called the '*coaching*' method as differentiated from '*demonstration*'. The teacher should continually be making suggestions for improvement, signifying rapidly who are 'good'. This seems to be a negation of the caution about talking too much, but long speeches with the class doing nothing but listening are very different from comments while the work is going on.

It is wise, particularly with younger children, to stress one point at a time to work at, in any activity, instead of suggesting several points at the same time.

NEED TO BE OBJECTIVE

The teacher's approach is *objective*, that is, she does not say that Mary is clumsy but that Mary's folk dancing would be lighter if she took short steps and covered less ground.

General suggestions for improvement should always be tried first, then if the majority of the class are still wrong and do not understand, the teacher should avoid letting them go on.

trying without resulting improvement. She should stop them and explain, with possibly a quick informal demonstration by children.

If only individuals are still wrong, they must be coached quickly by name, but usually not until general suggestion has failed. The teacher should avoid making a child conspicuous.

Often there are one or two children who are very much behind the rest in ability. The teacher should aim at a gradual improvement, but be tactful. To be, apparently, always criticizing one individual is to make him resentful, and a focus for discontent in the class. The older child of this type may carry the position on by 'playing up' for criticism to amuse the class.

THE LEARNING OF SKILLS

In the teaching and learning of skills there is a place for instruction. People who want to swim, play cricket, tennis, hockey or to do, say, Scottish Folk Dancing, know that it is important to learn the most economical movement co-ordination for the purpose. A co-ordination once wrongly learnt is difficult or impossible to unlearn. Here the time for creative activity comes after the skill has been learnt. Some aspects of this kind of instruction are dealt with here and in Part II.

TEACHING BY DEMONSTRATION IN GAMES AND DANCE

Teaching by demonstration is of value if it gives the class a clear idea of what the aim is. It must be quick so that it does not hold up the class's activity any longer than can be helped. With this proviso, it is often better understood by the class than are verbal suggestions only.

As a general principle, the *teacher should always create a need for an explanation, before giving it*. This means that in all movement training, games practices, dance, the performers start by *doing something actively*—let the class have an informal 'go' at the work—and, when they have experienced the difficulties, they will be interested in the teacher's suggestions, or in watching selected class members working.

It should always be possible to suggest some fresh challenge before repeating any activity. To do so gives aim and interest,

whereas to repeat for no reason suggests that the class is filling in time because the teacher is at a loss about how to proceed

Some teachers try vainly by wearying repetition, as for example in teaching folk dancing, to eliminate faults *before* they occur. If however, the work is new and satisfactorily selected for the particular age group, the class ought to have to learn by trial and a certain amount of error, that is, by overcoming difficulties and feeling their growing ability. The teacher should be positive in her guidance, and avoid suggesting faults or difficulties *before* they occur.

FORMATIONS FOR GAMES

Files and ranks are needed for some team races and on occasion to ensure safety in games practices as for example in using hard balls.

In a *file*, competitors stand one behind the other, while in a *rank* they stand shoulder to shoulder.

Files are an easier formation to take than ranks and they are easier to keep tidy. To make ranks quickly, the class runs to toe a given marked straight line, or makes a file and turns to a rank.

Where numbering might seem to be necessary as in some games starting from a named child, 'ones or alternative couples hands up' can be suggested. The division is quickly over, easily remembered and takes a minimum of time from the actual game or dancing.

Finally, when any class is working, it should work vigorously and at full stretch of powers. When playing tennis, even on the hottest day, players prefer to play a really hard evenly matched game in which maximum skill and effort are called for, and rest at the end of the game rather than to play a soft game with poor inept players.

Teachers should avoid ever offering as a reason (or excuse) for the class's mildness of effort that the class is being saved from tiredness. It practically always indicates that the teacher is at fault, for rests should be given as far as they are necessary, by change of effort not by feebleness of effort.

In all physical education work, then the teacher should cultivate self-confidence, remembering that having work that



PLATE 11

The theme of the lesson here might have been 'Adaptation' and this could now be carried further by using group or partnered movements on apparatus

(Miss D Walker)



PLATE 12

Plates 11 and 12 show work that could be profitably developed with older girls who are more experienced in Movement. In the groups they are showing adaptation to one another using high medium and low spaces

(Miss D Walker)

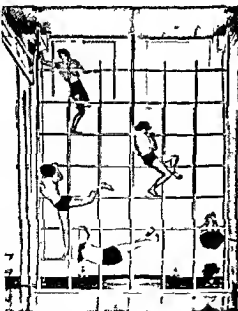


PLATE 13

The window ladder gives opportunity for creative body movement

(H Hunt and Son Liverpool)

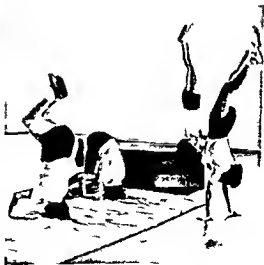


PLATE 14

This shows ways of supporting the body weight on hands and head

(Miss D Walker)



PLATE 15

Middlesex Posture I — Before treatment Relaxed, normal position without correction Look for poked head, round shoulders, hollow back positions

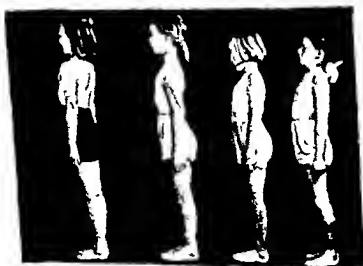


PLATE 16

Middlesex Posture II — After treatment, Stage of correction reached through remedial treatment Decide in what way each child has improved

she believes in and knows clearly, there is no real need to be nervous. A confident manner is always impressive.

From the teacher's point of view physical activity is not an end in itself. It is only a *means to attain the desired result, that is, flexibility, emotional satisfaction in free expression, enjoyment, good posture, and powers of endurance and stamina, both physical and mental—a balanced personality in fact.*

CLOTHING

The blouse, knickers and gym shoe or bare foot outfit for girls and the shoes and shorts only for boys is essential if the activities are to be carried out fully. The teacher should in any case ensure the discarding of extra clothes and the wearing of none but rubber soled shoes. To justify this the class must have an active stimulating time, during physical training periods.

In suitable weather or when working indoors, girls now often wear bathing costumes and boys and infants trunks or knickers only.

No rings, bracelets, brooches or other jewellery should be worn during movement training or games, both because of unsuitability and the possibility of accidents.

After an effective movement training or games period, the children will be perspiring freely. As an ideal, it should be possible for all to have a quick shower bath and a rub down with a rough towel and change of clothing, to remove the perspiration and impurities from the skin surface. Where school showers are not available, the teacher can stress the value to the community and the individual of regular washing and bathing particularly after warming exercise.

It is however, important, particularly in view of criticisms from parents who fear fresh air, that the teacher should see that every precaution is taken against catching cold after exercise. Children should be prevented from sitting on damp ground (that causes them to lose heat rapidly), and from standing about after their game to watch others playing, without putting on an extra coat. The teacher cannot decide questions of choice of clothing, but she can see that the children discard extra clothes before exercise, keep really

warm during play, and put on extra coats immediately after exercise, so that the body cools *slowly*

The teacher herself should set an example by wearing gymnastic kit. The work becomes more dignified and worth while if the teacher takes this trouble. She must, however, take reasonable precautions against cold. A *track suit* is business-like and warm for outdoor games coaching

EXEMPTIONS FROM PHYSICAL ACTIVITY

The teacher should take the work so that the children prefer to take part and enjoy doing so. There should be no feeling in the class that anyone is forced to take part in a particular activity, if he or she feels unable to do so. The point will seldom arise with younger children, but, when it does the teacher must, without suggesting blame, find the cause and deal with the difficulty.

Children who regularly need to be exempted should be found some small service they can do—to steady apparatus, replace jumping canes, check small apparatus—to make them feel important and part of the class.

The teacher should take no risks in allowing any child to take part about whom a doubt exists. Younger children especially must be protected from themselves. The responsibility for deciding is the teacher's and also the consequences, should they be unfortunate.

With adolescent girls, the question of exemption at the *menstrual period* arises. For the average normal girl, taking part in reasonable Movement can do nothing but good. The menstrual flow is hurried on and pain from congestion is warded off. The teacher can do much to influence her girls to a balanced outlook here. There should not be an expectancy of disability.

CHAPTER NINE

Secondary School Work—Needs of Adolescents—Gymnastics —Care of Apparatus

THE aims of Secondary School Physical Education work and the techniques of teaching are those set out in earlier chapters but two additional considerations arise the fact that the teacher is now dealing with adolescents and that the work is done in gymnasia fitted with fixed as well as portable apparatus

Adolescents (i) Need opportunities for more adventurous and stronger and more skilled work than do Primary School children to maintain interest and to stretch their ambition This gymnastics partly supplies as indicated later

(ii) May need posture training because at this point rapid growth in height tends to occur and tendencies to poked head and stooping may show (See Chapter X)

(iii) Are unlike Primary School children who all tend to enjoy movement unselfconsciously Not all older adolescents like and enjoy movement and the teacher may find herself with a class of adolescent girls ten per cent of whom are disinterested or indifferent or occasionally actively hostile to the subject This dislike is bound up with inborn lack of physical agility and with what appears as fear but is really social self consciousness

This is partly because in gymnastics games and athletics the performer is continually working against gravity and it is on the whole the slimly built girl with light hips and strong leg muscles who excels

In dance and swimming the work against gravity is not so marked Indeed in swimming the water (in accordance with *Archimedes Principle*) takes the body weight and the girls relatively bulky of shape can not only feel and be agile but the plump girls also keep warm well because of their extra surface fat under the skin

Many older girls—Sixth Form Girls in Grammar Schools—prefer Dance to Gymnastics Success is easier, or, at least,

failure is less apparent, and adolescent girls are at an age when they wish to be admired rather than ridiculed and to stand well in their group and own small community. And among themselves, differences of skill in Dance are not so obvious to the uninitiated, as are the differences in gymnastics or in games or athletics. In analogous positions adolescent boys choose feats of strength and endurance and tend to consider Dance effeminate.

Teachers of all subjects tend to meet these disinterested minorities of older girls who want to 'drop' a subject—Mathematics, Music, Latin, Art. It is to some extent a sign of growing up. The teacher of Physical Education should not, of course, accept the situation until she has made definite efforts to alter it, by (i) giving a wide variety of carefully graded work and frequent changes of activity and (ii) by regular encouragement and praise for effort—rather than for performance.

SECONDARY SCHOOL GYMNASTICS LESSON PLAN

INTROD I

Free movement, about the entire space, where the children work together to get a better understanding of different body parts, and movement quality.

INTROD II

Use of small apparatus, through which an understanding of space levels and different movement qualities are developed.

BODY AWARENESS

(a) (Here movements in relation to activity should be put in when footwork is poor, rather than in a separate group.)

Footwork. Ability to use the feet well is essential, and movements for this should be given where necessary.

(b) *Body Movement.* The essential part here is the spine, and it must be remembered that it will move forward and back and twist. Stress must be laid on carrying the movements to the limit. These movements will be based on opening out and closing up into all the different spaces round the body. All different starting positions should be encouraged, and different types of movement qualities applied. (See Plates 11 and 12.)

(c) *Arm, hand, shoulder, hip.* Movements for these should be given according to the needs of the children. (Usually combined with other parts of the lesson.)

AGILITIES

(a) *Working as a Class*

(1) Weight bearing movements should be given where the weight of the body is taken on to the hands (Floor, bars, ribstalls could be used)

(2) *Movements for Flight* should be given, where the body makes different shapes in the air

(3) Movements requiring the ability to take the *body weight into the ground and recover with resilience*, should be given These will include

(i) all forms of rolling,

(ii) landings where the body weight is taken low, and a recovery movement on the hands developed,

(iii) *ways of meeting the ground, and continuing on until movement dies away*

All these movements prepare for group work, and will be attempted first on the floor, then on low apparatus such as mats and forms and from ribstalls, and then they can be attempted in conjunction with the higher apparatus

(b) *Working in Groups*

(1) Sequences of apparatus will be used first in an experimental sense From these experiments limitations will arise and will then be worked at by the children

(2) Appropriate landings should always be applied to the ending of any vault

FINAL MOVEMENT

A quietening movement should always be given to end the lesson The children should leave the gymnasium with a feeling of good poise and relaxation

The following four lessons for Second Year Secondary School Girls are examples of progressive work on these lines

SECONDARY SCHOOL—SECOND YEAR GIRLS

LESSON I

INTROD I

When you get into the gymnasium start moving about showing your *knees* What can you do? Now *legs* Make me conscious of the whole room full of *legs* Now *heads*

COACHING POINTS

Observe space and direction Have demonstrations All try to vary direction Comment on originality and have demonstrations — different shapes of body part—big movements—small—quick—slow These are some good ideas What can you do? With *legs* select low (hands on ground) and high Have demonstrations

INTROD II

- (a) **SMALL ROPES** Get a rope and find all kinds of different ways to use it. Use all space
- (b) **STOP** Now change your way and find something quite different to do
- (c) **STOP** All change your way again
- (a) Coach need for moving about the space and keep going all the time.
- (b) Stress and comment on those using **DIFFERENT SPEEDS** as they work.
- (c) Show several demonstrations.

BODY
MOVEMENT

Put your rope away. Come back and take a curled position on the floor. Now try another and another. Now show a stretched position. Now another and another.

Be sure that they do take curled and stretched positions. See that they use different body parts in the stretch. Walk about and give individual help to stretch and curl more.

Now change between these two and you must keep moving all the time. Choose the way you will join the two ways together.

Notice all those who are joining up their movements with a quicker part. Let these people give demonstrations. All try to vary your way of opening and closing.

CLASS
ACTIVITIES

Everyone go and stand a short distance away from a rib-stall, standing well and facing it. Now stand on the third rib-stall and jump off to relax very well into the ground. Keep on getting on and jumping off. Find all the ways of meeting the floor.

See that they stand about two feet away **STANDING WELL**. See that they keep on jumping and walk about to see that they do so. Stress relaxation by bending the knees and going softly into the floor. Practice little jumps on spot to get this.

GROUP WORK
FINAL
MOVEMENT

(See page 67)
Lie on floor and relax.
Test them.
Stand quietly and easily.

LESSON II

COACHING POINTS

INTROD I

Begin as for lesson I but choose *hands* and then *feet* to be used. Observe and select a girl using a good movement of each kind. If ready the class then joins the movement up e.g. Move on your hands—move on your feet. Look for a **QUICKER PART** Demonstration. All bring in a quicker part to your movement. Now try to use your *feet* and your *hands* on the ground.

Comment and give demonstrations to show how the part is used in **HIGH, LOW** and **DIFFERENT DIRECTIONS**. *Hands* Do not just stick hands out shoot them some where when you jump or twist. Draw them in and try again. Keep finding different movements. Do not forget different directions.

INTROD II	SMALL ROPES Get a small rope and start moving about all over the room Try any movements where you do not skip	Coach and give demonstrations of those moving all over the room Select a girl who uses a jump over the rope and another who uses a swing All make up a movement where you use these two things Really stress the stretch and curl, by coaching See that they vary starting position—standing kneeling lying etc. Have demonstration of this if necessary Aim for a good flowing movement which never gets into such an awkward position that it has to stop Observe changes in speed to get rhythm and after demonstrations ask all to aim at this
BODY MOVEMENT	STOP Adjust space Hold your rope in two hands FAR FROM THE BODY Now another position far away Now another Are you really stretching? Now another Now curl up and bring the rope in close to the body Now take it out again Now make up a pattern where you keep on moving all the time, and keep going far out so that you really stretch and coming in so that you really curl STOP—this time in a stretch	
CLASS AGILITIES	(a) Pretend you are leaping off the forms and make a shape in the air as you do so Keep on moving STOP Show a shape—another If stretching is it a real stretch? Are you using parts of your body to help? (b) All stand facing a ribstall some way off Now you are going to run and arrive on the ribs and show that shape Hold it still Now when you jump off remember to relax into floor in all kinds of different ways	(a) The shapes are ROUND, STRAIGHT, TWISTED Different parts of the body can be used in helping to make these Give demonstrations Comment on this and stress it (b) See that the shape is clear on arriving on ribs See that they find all ways of coming off e.g. by landing on two feet and going low by rolling by one foot, by use of hands Have demonstrations, stress the carrying on to the middle of the room Now remember to use these ways off the apparatus
GROUP WORK FINAL MOVEMENT	(See page 67) Repeat as for lesson I	

LESSON III

INTROD I When you go into the gymnasium start a movement where you are moving from your feet to your hands on the ground Select someone really showing a quicker part (or two people) Question about this Now all try again and be quite sure you show a quicker part in your movement

COACHING POINTS

Keep moving using all space
Run about yourself to coach this Coach generally and comment on the quicker part
Give demonstration to show how this has been achieved

INTROD II	Get a bean bag and come back and throw it into the spaces round you as you move about but you must really RELAX your hand as you catch it Now stand still in a space alone and do just the opposite SNATCH at it so that your hand really goes against it The girls then do it moving about after trying on the spot	Look for someone whose hand is following the bean bag Also look for someone who uses her body well to follow on Bring out these points through demonstrations All try again and put this into practice Coach here the sudden strength
BODY MOVEMENT	(a) Draw any letter you like making it high wide and low Put in your own quicker and slower parts (b) STOP Get into group places Follow the leader's shape after watching her once or twice (Take turns as leader)	(a) Be sure that all curl and stretch with the shape Comment and praise those who are achieving the quicker and slower parts (b) In the group pattern see that the leader is simple Stop in a stretched position
CLASS AGILITIES	All go and stand facing a ribstall and near it. Stand well You are going to climb on to the fourth ribstall and show all the different ways of jumping off you can This time when you jump off I want to see how you continue on after you land Keep going See how many ways you can find of continuing on into middle of room (See page 67)	Stress FOURTH ribstall Coach relaxation when meeting the ground together with a good body shape when jumping off Give demonstrations Now all try again and see how you can continue on e.g. using one leg relaxing knees but not rolling hands Keep going and select any good ways
GROUP WORK FINAL MOVEMENT	Stand in a space alone Drop head forward and relax Stand up very easily	

PROGRESSIVE INTRODUCTION OF APPARATUS

When girls first enter the Secondary School they are unlikely to have worked in a fitted gymnasium before and they need to get used to the apparatus and not to attempt to use all kinds immediately

There is need for routine training in the handling of apparatus before it can all be put into use This should be built up thoroughly in a *progressive order*, each new stage being presented as soon as the girls are capable and controlled. Here is one possible order in which gymnastic apparatus might be introduced progressively

STAGES OF PROGRESSION

Stage I

The first pieces to be introduced would be the *forms and mats*. After the class agilities all the forms, mats and mattresses could be got out and placed in different positions about the room. These forms will be placed (i) the right way up, (ii) balance way up, (iii) one form on top of another, and supported by two children. There will be (iv) forms hooked to rib-stalls at different heights and (v) forms placed in different relationship to each other. Jumping stands and rope and any other type of balancing bar, such as a Danish bar, could also be put out. As well as this, the mats and mattresses would be placed about the room, in relation to the forms, always placing the mats where there might be a drop from a height. Beating boards and spring boards can also be used at this stage.

Training Points Four children carry the mats by the handles. Two carry a beating board. Two children carry the forms at the ends using both hands.

In hooking forms to ribs the ends must be pushed right through, then the hooks on the ends of the form put round the ribs and then the form lowered. To take out the forms will be pushed forward, then *hooks will be flattened* and the forms lifted down. The children must be trained how to turn the forms over.

Teams nearest the cupboard containing the mat trolley will be trained to pull it into the centre of the room, where the mats are stored against the wall the nearest teams must let the mats down.

'Scrambling' over the apparatus with all the usual limitations can be tried each time.

Stage II

Window ladders and form stands (see Plate 13) could next be introduced.

The teacher, when the rest of the apparatus previously used had been set out, would bring all the children up round the window ladders and give a demonstration of how they are used, then she would ask selected children to try.

Training Points Form stands should be lifted by the lower part. A form could now be hooked on.

'Scrambling' over the apparatus with the introduction of the next limitations would then be done

Stage III

The box and the horse could now be used

Training Points There must be demonstration to all, in moving the box and horse. It needs four girls to a horse and two to each part of the box, with hands in the hand holes. Some boxes which are very heavy would require four children to the top lift. These must be moved *slowly* and put down relatively near to where they are kept. Moving the legs of the horse up and down would come much later, and the teacher should demand that the older classes always leave it at the lowest adjustment. Mats should always be used in conjunction with the box and horse.

'Scrambling' would then proceed as before

Stage IV

Ropes First all would be shown how to move the ropes. Space could be left at first for them to *swing* freely. Later other pieces of apparatus would be put with them. It should be stressed, when 'scrambling' is introduced, that everyone moves on after one turn, and if climbing, only goes half way up.

Stage V

Booms or Bars This is the final stage. When the children have really mastered the handling of the other pieces of apparatus a large part of the lesson is given up to the moving of the bars. After a vigorous warming up activity all would be brought to a bar and shown how to handle it. Children would then be sent away in pairs to get the bars out, working under the teacher's instructions. *Slow pulling down of the bars* is essential and the children must be trained not to run underneath. At each lesson the teacher will appoint the two to look after the bars, and *no one else* should help. The class finishes with a scramble over the apparatus—with limitations.

Another possible way of introducing a class to apparatus is to spread the instruction out, taking a few minutes at a time, over several lessons, before actual work, e.g. group bar work, is begun. The instruction would come towards the end of a

lesson after familiar active work. This whets the class' appetite and enables the teacher to keep the whole class of girls profitably occupied, interested and fully active.

APPARATUS SAFETY PRECAUTIONS IN THE GYMNASIUM

The care of the gymnastic apparatus, and its handling, must be regarded as an integral part of the gymnastic lesson. If detailed training is not given, roughness, carelessness or clumsiness may develop, which would lead to accidents. The teacher must therefore plan out her organization carefully beforehand, taking into consideration the shape and size of the room, how and where the apparatus is stored, and, if a hall is used, how this is furnished.

Lifting. As each piece of apparatus is first used, training must be given in moving and setting it out. In all cases it should be lifted into position, the teacher stressing care and quietness first, rather than speed, which will be developed later.

Spacing apparatus in relation to the room and other pieces of apparatus is important. When the challenge set involves a forward impetus, there should be sufficient space ahead, so that the vaulter, for example, does not crash into a wall, or any other obstacle. If the teacher asks the children to carry out movements where a *high space* is used, care must be taken not to place the apparatus under bars, or lights. Under no circumstances should vaulting be done near glass cupboards, or windows.

If apparatus is used out of doors mats must always be used, and, where there is a slope, vaulting should always be done *up* the slope. No vaulting should be attempted on a bad surface.

Forms must be carried, and not pushed along the floor. If the children are small, three children should carry them, when they are older, two are sufficient.

In turning over the forms, they may either be lifted, or turned quietly on their sides. In the balance position the hooks at the end must be laid flat, and to avoid tipping them up the children should be told not to walk on the cross bar.

When one form is on top of another they must always be held firmly in position by two reliable girls.

If a form is hooked on to another, balance way up, or on to a rib stall, the end (unless held), should be pushed right into the upright.

The Box should always be carried in sections, with the hands in the hand holes. The top lift will be carried separately by corners and the other parts be taken two lifts together if the children can manage this easily, if not, with beginners, one lift is taken at a time.

When fitted together, the teacher must check that each part is fitted securely into the next part.

Mats should always be carried by the handles, with younger children four to a mat, with older children two to a mat.

Mats should always be used where there is a drop after vaulting, or in any falling and rolling activities, also in many movements where the weight is taken on the hands.

The mats must be placed correctly, so that there is no danger of landing on the edge of one, or landing between two mats. They should not be placed so far under the apparatus that the child finishes the vault on the floor.

In some activities, where no great height is involved, the mats can be placed to allow for the vaulter to land on the floor, and then proceed over the mats into a roll.

The mats must not slip. They should be replaced by a mattress where more forceful landings are used, as the mattress is heavier and less likely to move. The slipping of mats may be overcome by placing the edge of the apparatus over the end of the mat, but this is far from ideal. The slipping may be remedied by having strips of rubber, or canvas with resin over it sewn under the mat.

The Horse and Buck must be viewed before use to be sure that the legs are level, and that each little notch in the legs is firmly in its hole. If the pommels screw in they must be firm. If they are removed the holes should be filled up. (There are long sticks for this purpose, usually kept under the horse.)

The beating board must be in the right relation to the other apparatus. If there is a tendency for it to slip under, a pole, rolled mat or bar could be placed against the horse legs and the board pushed up against it.

Putting away Apparatus The children must be trained how to unhook and lift down forms which are hooked to rib stalls. The teacher will always be one of the people who help to carry away the horse or buck, and she will stand near and supervise the box.

Bars may be introduced as soon as the children can manage the other apparatus reasonably well. Here the teacher will spend some part of the actual lesson in giving instruction as to how the bars are got out and are put away. All children should have a chance of trying. (See Plates 20 to 24.)

LIMITATIONS AND GYMNASTIC APPARATUS WORK

As in all Movement Training work, the teacher seeks to make activities progressively more stimulating and interesting by suggesting limitations. Here are a number of examples of limitations. Their purpose is to increase awareness of space and effort in relation to different parts of the body. They are for consideration whatever piece of apparatus is being used.

EXAMPLES OF LIMITATIONS ON GYMNASTIC APPARATUS ACTIVITIES

EXAMPLES OF SPACE LIMITATIONS

- 1 On low, off high
- 2 Get on with a part of the body in a high space, and off with the same part in a low space
- 3 Move round your sequence of apparatus with as many changes of direction as you can
- 4 Move round in one (or two) directions
- 5 Use different directions in sudden ways
- 6 (In twos) Each adjust self to others, using different space levels
- 7 Use a small amount of space in going over the horse, and a large amount going over the mats and forms
- 8 Challenge 'Show space levels as you move round'
- 9 (In groups) Each group is given a different limitation concerning space, and has to work it out.
- 10 Approach apparatus from every side, to continue doing a movement off the apparatus in the same direction
- 11 (In twos) Adapt self to partner using a small space

EXAMPLES OF PARTS OF THE BODY LIMITATIONS

- 1 Change your part of the body as you move round
- 2 Let the feet lead the way
- 3 Get on with one part of the body, and change to another part before you come off
- 4 Keep one part of the body HIGH as you move round (or LOW) Later move from high to low points with the same part of the body
- 5 Make a statue with a part of the body, as you arrive strongly on the apparatus Let this part lead off
- 6 Feet on, bands off
- 7 Hands on, feet off
- 8 Move on and off or over with the HIPS high
- 9 On, and then come off with the whole body as near to the apparatus as you can
- 10 Move over with only the bands touching

EXAMPLES OF VARIED TYPES OF LIMITATION

- 1 Get on apparatus smoothly, and come off by pressing strongly on the bands, managing the body weight slowly
- 2 (Horse and box) Some activity which is low over the first, and high over the second
- 3 Box at hip height and other pieces of apparatus on the other side of a gap Find your own way of getting over the gap
- 4 Start at different sides of apparatus and work to pass partner
- 5 (Box or horse) Group pattern, where all get on, and hold a tableau, then all come off
- 6 (Box) On with a turn and off with a turn
- 7 Arrive on the box, with a rope, to show a still position Come off with flow and continuity

POSSIBLE HORIZONTAL BAR (I.E. BOOM) CHALLENGES

These challenges *will be a direct outcome of experimentation* by the children, in the first stages Whilst encouraging every possible way of moving the teacher should be observing and then be ready to select movements for further development.

Safety Precautions—in using the bar

- 1 How to come down—the qualities will be *light and slow* The part of the body to be emphasised will be the *hips*, which

in somersaults should remain in contact with the bar, and the feet which should be lowered quietly to the floor

2 From observing a child *keeping between two bars*, this could then be the challenge for everyone. They would be asked to *keep moving* in as versatile a way as possible, and again the selection made e.g. Which *body shapes* are you making as you go along? (Twisted—straight—curved—stretched—curled—from small to spread)

3 A different selection might be *a demonstration of a part of the body leading*. Choose a part of the body e.g. the shoulder, which always goes first as you move along. Fluent movement should be aimed for. The part could lead the way on to a mat at the end.

4 Different directions could be demonstrated and the challenge given—*Move in any direction except forward*. Movements must be flowing.

5 Use of the bar with the floor. If this is observed the challenge could be given and versatile ways of carrying out this encouraged. This is followed by practise to make one chosen way of high standard.

6 Along over and under might be observed and developed as in 5.

7 Fluent movement along from one part of the body to another then choice of just two parts and the working up of a good fluent standard.

8 If a child shows a movement going up the other way (like an undergrasp somersault) the class could be asked to go up this way instead of forward.

9 The class get round and over and are asked to make this join well and keep moving.

10 Select movements which go up and down the bars and develop along these lines or movements which change from side to side of the bars.

EXPERIMENT ON BARS AND ADDITIONAL APPARATUS

When the children have become safe and versatile and have the ability to move fluently other pieces of apparatus can be added to use in conjunction with the bars e.g.

1 Experiment through different stages to build up fluent



PLATE 17

Movement Training—Infants—Class II They are showing ways of drawing a circle with elbow. The teacher stands at the side of the class where she can see all performers.



PLATE 18

Movement Training—Infants—Class II They have curled round their beanbag in any way they like and
(See plate 19)

movements through use of small strong ropes attached to the bar at head height or to the upper of two bars

2 Use of the box, or horse, or buck along with the bar These can be placed in different positions, fairly close to the bar or bars, and the challenges can extend to moving from one piece of apparatus to another

3 Very early in the use of the bar or bars, forms can be hooked on, and saddles used Again, how the children meet the floor with their bodies is the first coaching point, and much practice for this will be done in the class agilities, and then applied to group work

4 Should the ropes be near enough, they can be used in conjunction with the bars Challenges could be —

(a) Arrive on the bar, with the rope, but come off without the rope

(b) Travel along the bars, but use the rope, which a partner swings, to come off

All experimenting and all building up movements should end in a flowing movement, to which the appropriate movement quality is applied Sometimes the teacher asks the children to find where the slow and the quick parts would naturally come, and this quality would be applied She might however say, 'Choose a way which alternates between slow and quick rhythms', or, 'Begin slowly and work up to a climax'

PREPARATION FOR VAULTING

When first starting vaulting all the apparatus is set out and the class experiments with possible activities on the different pieces of apparatus The teacher all the time introduces varying limitations that gradually increase the need for skill and add interest by giving continually small additional challenges

When the teacher feels the class has mastered these limitations, perhaps at the end of a term's work, the teacher divides the class into halves and gives each half a different limitation

One half might be asked to bring in as many twists as they can and the other half to concentrate on straight movements The two groups will be coached and will each give a demonstration to the others They will then change activities

Other examples of vaulting limitations might be —

(a) How often can you change the part of the body on which you are moving. See how often you can go from one part to another. In the other division of the class—how well can you join up the movements from one piece of apparatus to another

(b) Find ways where you curl up and stretch as you move on the apparatus, and, in the other division of the class, ways in which you can make your legs and arms reach out far from you as you move

When the teacher feels that the children really have explored the possibilities of the apparatus with the applications of these various limitations, she divides the class into—say—six groups. Each group, instead of moving anywhere in the room, or just keeping to half of it, works in its own group place with its *sequence of apparatus*. Small apparatus may be used to make the sequence complete, e.g. a group may move along a low box, roll on a mat and jump a cane set up on two skittles in continuous sequence

The groups are moved to each sequence of apparatus in turn until over a series of lessons they have been all round the room two or three times

Progression in the Group work itself is essential

(a) The group aim at finding many ways of moving round the apparatus, and when each has found an easy way, this should be practised remembering to use both left and right sides and slower or quicker methods when necessary. This should be continued until the movement can be done with flow and continuity giving a feeling of satisfaction and confidence

(b) The teacher now suggests progressing to one limitation *all over the room*. She probably stops everyone and coaches a similar point, e.g. 'Show space levels as you move round' for all the six groups. Differences of movements will emerge because of the different sequences of apparatus at which each group is working

For safety, the children are encouraged to apply the appropriate movement qualities, especially using variations in speed, where it should rightly occur

THE MOVEMENT SEQUENCE OF VAULTS

Any vault is made up of the run, the take-off, the vault proper, or flight, and the landing

The *run* should, for the easier vaults which are first met, be short. There should be no slowing up just before the take-off—a common source of failure

The *take-off* is the last contact of the feet with the ground, before the vault. In most early vaults the take-off is off both feet, that is both feet leave the ground together as in skip jump. A single take-off is done off one foot. Standing forward jump and leap-frog are done with a double take-off, oblique side vault and scissors jump (Fig 48) are done with a single take off. A common source of danger in vaults is the use of a single instead of a double take-off for leap-frog, and crouch and other vaults, when the limitation is 'off both feet'—

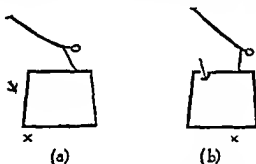


FIG. 5

Shows a common point that needs coaching in vaulting. In (a) the vaulter has not got her weight vertically over her arms and will only land at X, whereas in (b) the vaulter has made a better spring at her 'take-off' so that her arms are vertical and she will land correctly opposite her hands, at X.

Free individual practice of the 'take-off' sequence of 'step and bounce' on both feet together, repeated a series of times—say six—will enable a group to know what it is trying to do

In the *vault*, the spring should at once put the body's weight over the arms *vertically*, the elbows being straight. In a side vault failure to do this shows in the *landing* being made too far from the arms. The landing should be soft and usually with a complete knee bending. If a mat is necessary it should be secured so that it does not slide

continually changing in contrast to the adult's stable physique.

(ii) Prolonged sitting still has to be part of the average school's routine, in spite of the general educational tendency to have more activity and less sitting in ordinary school work.

It must unfortunately be admitted that bad posture is more prevalent than good. Because of this the teacher may tend to accept defects of posture as all that can be expected, of the class or of herself.

Such defects include (i) round shoulders, (ii) poked head, (iii) flat chest, (iv) prominent abdomen, (v) hollow back, and with these there often occurs some degree of flat foot, lateral spinal curvature and narrowness of the lower chest.

Posture training should give a sense of and train right posture, both in standing and moving. The test of this part of the teaching is whether the children show good posture not only during Movement Training periods but throughout the day.

VALUE OF GOOD POSTURE

Posture should essentially be effortless and assumed *unconsciously* as a habit. Rigid, effortful standing positions are unnatural and such over effort produces faults of its own such as hollow back. (See Fig 9)

The value of good posture lies in good and attractive appearance, in the ease of movement and unself-consciousness that good posture allows and in the economical working of the body organs, because they are free and uncompressed.

It takes considerably more nervous and muscular energy to stand badly habitually than to stand well. Good posture thus makes the conserving of a high standard of general health the more likely. (See plates 15 and 16)

Good posture is encouraged by, and results from, good muscular tone, which itself is the product of 'big muscle' play activity, satisfactory food, rest and sleep, and a happy and unrepressed perspective. Lack of these conditions, on the other hand, will conduce to defects of posture.

A good standing position should give an appearance of vigour and ease. It should not be rigid and strained and the result of obvious effort. The body viewed from the side should

not appear as three segments, that is head and neck, trunk, and legs, but as one segment. The axis of the body should be vertical and the weight poised between the ball of the foot and the heel.

The feet, in standing, should *not* be turned out. The abdomen should be flat and reasonably retracted, and the chest high as the result of standing at full height. There should be no exaggeration, as is common in adolescent girls, in the forward cervical or neck curve. Height is lost in this way. If the back of the neck is kept straight, that is practically vertical, the chin is automatically drawn in sufficiently, and poked head is avoided. (See Figs 6, 8 and 10.)

CORRECTION OF POKED HEAD

To correct a poked head position, there should be a conscious lifting of the head, neck and shoulder girdle and chest.

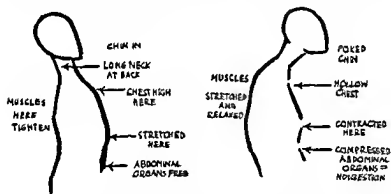


FIG 7

obliquely from just below the lower end of the breast bone (sternum) to the crown of the head.

People with habitual poked head tend to look under their upper eyelid rather than with the whole eye showing. This gives a shifty uncertain expression to the face.

The common view that to look anyone straight in the face is a hall mark of honesty may not be true, but the habit of doing so is certainly well worth cultivating for appearance sake. In standing if the coat or blouse collar can be felt touching the back of the neck the head position must be correct and not 'poked forward'.

The stress in posture training should be on balanced training of the whole body. Undue emphasis on flat shoulders produces compensating hollow back. Undue emphasis on flattening of the waist curve to prevent hollow back produces, in some children, too great flattening of the lumbar curve of the spine.

The aim is to train a posture in which the normal cervical, dorsal and lumbar curves of the spine are retained, without exaggeration of any one of them.

Dress for Movement with a minimum of clothing makes it easy for the teacher to see the effect of her training on her children's posture.

THREE APPROACHES TO POSTURE TRAINING

There may be said to be *three approaches to posture training*

- (i) the work that gives flexibility and general muscular tone,
- (ii) the actual corrective work, and
- (iii) the movements that train poise

These aspects of the work cannot be divided off rigidly from one another.

FLEXIBILITY AND GENERAL MUSCULAR TONE

Work that gives *general muscular tone* is running, jumping, games, athletics, dancing, swimming and massive body movements such as body twisting. Work of this type occurs in every movement lesson for school children.

Every class, for instance, starts with active work, and there is a high proportion of running activity throughout.

This makes the blood flow more quickly round the body, the breathing is quickened, more oxygen is taken in.

If anyone runs fifty yards at maximum speed at the end the body is obviously different. There is marked breathlessness, the beat of the heart is now felt, the body is hot, the skin moist and leg muscles may be painful with fatigue.

The activity has, in fact, completely upset the chemical balance or metabolism of the body, but continual disturbance of balance and re-righting of balance in rest is essential to fitness and vigour. With the general speeding up comes a

feeling of well-being and a sense of individual though hardly defined satisfaction at being able to put forth such effort. Active work of this type keeps the individual warm, and so is the better for being done in the open air, where cool, clean air can be breathed and the extra heat, generated by movement, can be lost rapidly from the skin by contact with cool, moving fresh air.

If the runner is fit, the body rapidly recovers its equilibrium so that again breathing, heart-beat, perspiring and muscle movements go on unnoticed.

TEST OF HEART EFFICIENCY

A test of efficiency of the heart, which may readily be made is as follows: (i) the normal pulse is taken in a rest position—sitting, lying; (ii) the class runs on the spot vigorously for a

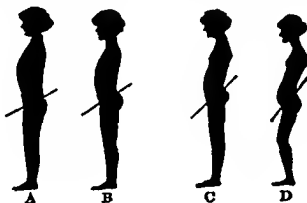


FIG. 8.

THIN-TYPE GIRLS

Anatomical Characteristics

Figure light with little fat.
Skeleton slender in form and light in structure.
Torso long and narrow
Neck long and slender
Arms and legs light and relatively slender
Spine flexible.
Joints held together by thin, slight muscles and ligaments
Slender organs loosely attached.
Ten to fifteen less feet of intestine than stocky type.
Nervous reaction quick and usually little endurance.

"D"—Postural Characteristics

Upper back curves extremely exaggerated.
Lower back curves extremely exaggerated.
Greatest increase in spinal curves at lumbosacral juncture.
Marked increase in pelvic inclination.
Head forward and chin protruding
Chest markedly depressed (sunken)
Rib inclination markedly lowered
Action of diaphragm interfered with, resulting in disturbance of circulation and function of digestive and pelvic organs and autonomic nerve centres.
Internal organs markedly lowered.
Circulation efficiency easily affected.
"A" posture easy to attain, but difficult to maintain.

timed 20 or 30 seconds, (m) the pulse is immediately taken again and is found to be much quicker. It is counted once or twice during the next five minutes.

The test lies in how quickly the pulse rate returns to its normal. This rate will vary, but normal pulse rate should be regained within five minutes at most. It is not suggested that this should be done to give accurate detailed results, but rather that, done and timed as a class activity, enough results are obtained (excluding miscounts) to let the class see that the general assumption that the heart does adjust itself is true.

Running is as useful a form of exercise for a child of five as for a man of twenty, but the difference lies in the relative powers of endurance of the two. Small children enjoy vigorous, even violent, massive exercise of this kind, and the apparent strenuousness is no bar to taking it, so long as it is a natural play effort, with no insistence on accuracy, and also so long as there are frequent short stops or complete changes in the activity.

The work which gives general muscular tone is especially valuable for children, because they are growing. Play activity promotes this general muscular tone, and is a part of normal growth. The need for chances to let off high spirits in activity is more obvious for the city than for the country child. The city child often has too little space, particularly in flat-dwellings, for free activity.

For the student, an admittedly rough and ready self test of partial success to apply at the end of a lesson lies in considering whether, at any rate, the class is warm and moderately breathless, rather than cold. If so there must have been at least some effect on general nutrition and the teacher has probably not been entirely dull, because there must have been physical effort.

JUMPING

Jumping, in some form occurs at least in every outdoor school movement training period. Jumping gives a sense of power and exhilaration. It requires quick, easily attained co-ordination, at least in the informal jumps an elastic body, lightness of foot and a certain courage. Note the common expression to

'jump for joy' Physiologically, jumping stimulates both circulation and respiration and is thus warming, and it helps digestion and absorption of food and increases peristaltic action in the intestines

Body twistings, bendings and stretchings also quicken the circulation and stimulate the organs of the abdomen but without making the performer out of breath

ANTAGONISTIC MUSCLES

Posture is maintained by the constant equal pulling against each other of *opposing groups of antagonistic muscles*. There are muscle groups, for instance, which serve to clench the fist and opposing ones to stretch the fingers out, to bend up the lower arm at the elbow and antagonistically to stretch it out, to draw the shoulders forward, as in rope climbing, and to draw the shoulders back in expanding the chest. The abdominal muscles, that can be felt as a flat sheet at the waist, bend the body forward and are antagonistic to the vertical muscle groups of the back which keep the body upright.

The working out and understanding of how groups of muscles work antagonistically can be much better understood if the student tries the effect of these movements on herself and studies the effects, with a skeleton, of the results of muscle contractions, in producing movement of bone on bone. Knowledge of the names of muscles is not necessary for this.

The body has evolved from that of ancestors that walked 'on all fours', the upright position being adopted at a comparatively late stage in man's development. In the present erect position, the pull of gravity makes the work of the muscles that hold the body upright (the extensors) more difficult. Thus there must be movements to strengthen the muscles of the back and the back of the neck. In such movements the muscles of the *back* of the neck contract and shorten.

HOLLOW BACK'

Another effect of the upright position is that the abdominal muscles have to bear the weight of the viscera. If the muscles

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'HOLLOW BACK'

Another effect of the upright position is that the abdominal muscles have to bear the weight of the viscera. If the muscles

are weak, the viscera push them outwards, and produce a protruding waist position. This effect is accentuated if the pelvis is tilted, as in the 'hollow back' position (Fig 9)

'Hollow back' is an exaggeration of the forward curve of the spine in the lumbar or waist region. The condition appears rather in over supple and often keen and somewhat tense, keyed up children. The tilt of the pelvis forward is increased, and if the position becomes habitual, there may be a tendency to fatigue and pain in the back, and disturbance of the functioning of the abdominal organs, owing to the lack of correct support of the pelvic basin. All movements of the trunk curling up forward type and certain abdominal movements are direct correctives.

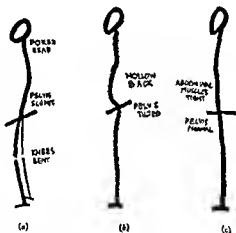


FIG. 9

The weight of the abdominal organs should be supported by the basin of the pelvis. (a) and (b) show postures in which the pelvis is habitually sloped or tilted forward—note line showing tilt.—Thus the abdominal organs are displaced. (c) shows the position of the pelvic basin in relation to the organs in a normal posture. Note the bent knees and flat chest in (a) and the over-hollow back in (b).

In getting children to stand in their best position, the teacher should always emphasize the aim of stretching up as tall and thin as possible with chest lifting and never suggest 'shoulders back', which leads to exaggeration of the lumbar curve and hollow back.

PARTIAL CONTRACTION OF MUSCLES

Abdominal work.—Muscle contraction can be made in two ways, complete contraction and partial contraction. It is on the whole easier to consider complete contraction, as in the bending up of the forearm on the upper arm, by the contraction of the biceps in 'pulling up' when hanging by the arms. Such a movement is relatively easy to control and to maintain.

In the maintaining of an upright stance, partial contraction of muscles is much more usual. For example, in standing and walking the abdominal muscles must be continually contracting to balance the contraction of the long muscles of the back, and it is this balance that shows in the posture of the trunk. In Figs 5 and 6, for instance, it is possible to decide by inspection in which type of body the two opposing muscle groups are too weak, and in which they are well balanced.

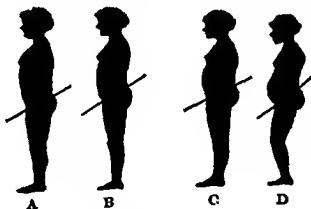


FIG. 10.
STOCKY TYPE GIRLS

Anatomic Characteristics

Figure heavy with considerable fat.
Skeleton large in form and heavy in structure.
Torso short and broad.
Neck short and thick.
Arms and legs heavy and relatively big.
Spine generally inflexible.
Thick-set joints supported by large firm muscles and ligaments.
Heavy organs firmly attached.
Ten to fifteen more feet of intestine than slender type.
Nervous reaction slow and endurance great.

"D"—Posture Characteristics:

Upper back curve much less exaggerated.
Lower back curve practically no increase.
Greatest increase in spinal curves at dorso-lumbar juncture.
Practically no increase in pelvic inclination.
Head forward.
Chest much less depressed.
Rib inclination slightly lowered.
Action of diaphragm not interfered with and no marked disturbance of circulation and function of digestive and pelvic organs and autonomic nerve centres.
Internal organs in normal position.
Circulation efficiency is usually very stable.
"A" posture difficult to attain, but easy to maintain.

HABIT LENGTH OF ABDOMINAL MUSCLES

It can also be seen that some types of body have relatively longer abdominal and longitudinal back muscles than others, and that those with the longer muscles relatively have more mechanical difficulty in keeping a good 'habit length' of these muscle groups. It is analogous mechanically to carrying a suit case or a pile of books at arm's length instead of in a less tiring position close to the body.

The student can feel on herself where the flat sheets of abdominal muscles are attached to the firm line of the ribs out from the sternum above and to the front of the pelvis and the hip bones below. Any work in which the abdomen is flattened, or in which the knee is raised towards the body or *vice versa*, exercises these muscles.

In the posture of the pelvis, abdominal exercises are of particular importance because if the abdominal muscles are strong and of good tone, the viscera will be supported properly by them.

JOINT SUPPLENESS

If posture is to be easy and effortless and unconscious there must be included work to maintain *joint mobility*, that is *flexibility*. In the cramping conditions of daily life, the full range of movement of a joint may be rarely used, with the result that the length of the muscles round become less in the sense that the full range of joint movement is gradually lost. This *joint suppleness or flexibility depends on the length to which the muscles can stretch passively*. Muscles need to be strong to contract and shorten while retaining the power to stretch out fully. In a round shouldered person, for instance, the muscles that 'hollow' the chest are too strong while those that hold the shoulders back and the head erect are too weak.

On the whole the *muscle groups that work with gravity* tend to be stronger than those that work against gravity. The muscle groups that work with gravity are roughly the flexors and the adductors whereas the opposing extensors and abductors, working against gravity tend less often to be stretched out to their fullest extent.

For example, muscle groups that bend us forwards as we sit or stand—the flexors—tend to be stronger than do the longways or the horizontal muscles of the back, which, when they contract, pull us upright against the pull of gravity. (See Figs. 11 and 12.)

The biceps muscle, which bends the forearm on the upper arm is stronger than the opposing triceps muscle which stretches the arm out to straighten the elbow.

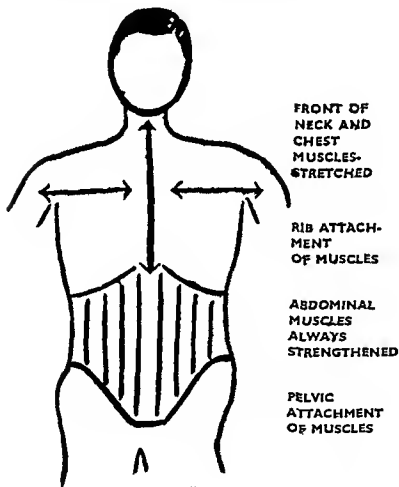


FIG. 11.

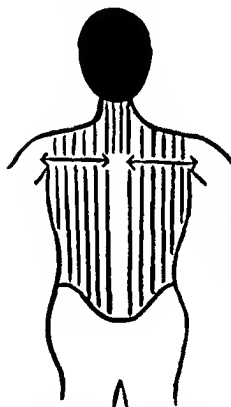
Front. Compare with Fig. 12 and decide which groups of muscles are antagonistic to each other

Similarly the *abductors of the arm and leg*, which lift the limbs sideways from the body, work against gravity and tend to be less strong and less often used to their fullest extent, than are the adductor muscles, which act to press the elbows to the ribs or to press the knees together

LOOSENING MOVEMENTS AND POSTURE

Loosening movements should be taken before strengthening movements

To illustrate this, three stages in the correction of a poor posture may be considered



**HORIZONTAL
AND VERTICAL
BACK MUSCLES
ALWAYS
STRENGTHENED**

**PELVIC
ATTACHMENT OF
MUSCLES**

FIG. 12

Back. What exercises would be used to strengthen the muscles? If possible, use a skeleton, or feel on yourself for the bone surfaces to which the muscle groups in Figs. 11 and 12 are attached.



PLATE 19

at the signal they stretch out beanbag in any direction trying to reach a wide position. Note use of tambourine to get a quick change over to stretching out of beanbag. Mats are essential if a class does floor work on such a surface as this



PLATE 20

Movement Training Older girls Having created their own movements and one having been chosen for class work the children proceed to work at it in groups of four and to experiment with pattern making How many groups are working here and what is each doing?

(i) In a person who stoops, the muscles of the chest are too strong and contracted. The weak back muscles have progressively lengthened, and the muscles that narrow the chest have become permanently short.

Such a person cannot assume an erect normal posture, because the chest muscles are fixed and cannot stretch out.

Loosening movements such as shoulder shrugging or where circles are drawn with the elbows in space around the body, ensure a maximum degree of stretch, and help to stretch the contracted chest muscles and make the shoulder joint mobile and supple again.

(ii) Now such a person *could* assume a good posture and feel what it was like, but the back muscles would not be strong enough to maintain such a posture.

Strengthening movements are needed for the back muscles that is head movements, unrolling, and above all the constant practice of a good carriage in class and out (See Fig 12)

(iii) This should make the newly learnt posture come to be assumed unconsciously as a habit.

An essential in such an improvement in posture is that the person concerned shall be of a sufficiently high grade of intelligence to see that the effort is worth while, and have the emotional drive to persist with the effort needed.

Poor posture and shambling gait does seem to correlate highly with mental defect and low intelligence quotient. Such people lack the power to see themselves as others see them. Furthermore they lack the emotional drive to sustain the effort. They probably also lack to some extent the ability to co-ordinate the muscles to any fine degree.

Such lack of power to co-ordinate the muscles, is natural in infant school children, but it becomes a defect in older people.

THE VALUE OF RHYTHMIC WORK

All work in which movements are carried to the fullest joint range cultivates joint flexibility, by passive stretchings of muscles surrounding the joints involved. These are 'opening and closing movements' whether of the fingers or of body curling and uncurling and to be of value for flexibility they

must be carried out to their fullest extent. It is always the last bit of effort that gives the real value.

The movement sequence having been worked out, can now be repeated so that it is done in a *continuous rhythm*. Gravity and momentum enlarge the range of such rhythmic work.

A position which can only be held with difficulty, such as a body twisting, can have its range increased in the momentary passing to and from its maximum range, in the course of a rhythmical swing.

In this way muscle and ligaments are moved on each other and stretched out to their fullest extent, a condition that shows itself in light, easy flexibility of movement.

RELAXATION AND POISE

Relaxation — In considering posture, there is a tendency to seem to emphasize the effortful contraction of muscle groups. While it is important to have strong elastic muscles, it is also of value to be able, on occasion, to relax the muscles completely.

In posture it is the ability to use just the right degree of tension that ensures true relaxation. People who are too tense and emotional are physically too keyed up, and tire both themselves and other people. Everyone should know what it feels like to relax completely and should be able to do so.

The training of poise is related to posture training because it has to do with the cultivation of muscle co-ordination. Ability to produce alert, easy, graceful movement is an advantage in the many small everyday contingencies and is also available for greater emergencies, if they occur. To feel clumsy and awkward is to expect small failures and to be shy and self-conscious, instead of being able to concentrate all energies on to the matter in hand, without anxiety about appearances.

Movement training should help to train this easy, unconscious adjustment of effort in movement. One of the many complicated co-ordinations that a baby has to learn is walking, in which, at each step, one hundred and eight muscles of the lower limbs alone have to contract and relax in just the right order and to just the right degree. The movements entail con-

siderable mental effort because the child does not, at first, know the kind or amount of effort needed.

CO-ORDINATION

Co-ordination in directed skills also has its place. For example in first learning to catch a ball, to hit a moving ball with a bat, to balance in riding a bicycle, to execute precise dance steps, to swim, or to learn a fresh game entailing a special kind of skill, trial efforts, which involve considerable exertion and thought, are clumsy and ineffective, whereas, after practice, much more successful and skilful results are gained with a minimum of effort. Highly complicated movements are thus made to appear easy to the onlooker.

Such working together of muscles constitutes co-ordination. It is not a question of strength but of being able to control, to a fine point, the exact amount and time and speed of muscle contraction. This gives economy of effort. The centres in the brain connected with crawling, standing, walking, running and jumping, that is those controlling big muscle activities, develop first, while the centres of finer skill and balance do not develop until eight to nine years of age.

Once a particular co-ordination of muscles has been learnt as, for example, swimming, and has become automatic, it is never forgotten though, owing to lapse of time, the muscles themselves may be less strong. This neuro-muscular 'memory' enables the growing child continually to add combinations of movements needing greater skill.

The 'poise' effect, then, is obtained directly from all movements calling for accuracy. All activity that is skilful has something of this effect, for example, dancing, swimming, team games and racing, ball games, skipping and jumping.

REASONS FOR POSTURE TRAINING FOR ALL CHILDREN

Posture is related closely both to health and personality, and, in view of this, it is of the utmost importance that every child should be protected from the development of bad posture and that there should be definite encouragement and education of good posture.

This education of posture is particularly necessary (i) because the child's school environment is unnatural and cramping—the limitation of movement—and (ii) because the child, during school years, is growing rapidly, and this makes resistance of cramping 'desk' positions specially difficult



FIG. 13.

Chinese Get-up. A fun activity for posture training. From sitting performers stand up together. A floor or grass activity which can only be done (a) with good posture. (b) Shows common fault.

Since posture training, to be of value, must be carried into all school work, it is important that *teachers should see that good posture habits are not hindered* by prolonged close work in writing or in bending over to share books or pictures. In addition to the need for satisfactory lighting, desks and print, to secure good classroom posture, the atmosphere should be kept cool, not too moist and with a certain amount of stimulating movement of the air. Hot, stagnant, moist, over used air makes physical and mental effort unnecessarily difficult.

It is specially important, also, that *no one position should be maintained for too long a period either in standing or sitting*. Standing is always more tiring than walking, because in walking the muscles at each step contract and relax, and so get minute but regular rests, whereas in standing there are no rests and the muscles must contract continuously. Children should not be expected to stand continuously (as opposed to moving about), for a long school 'assembly'.

STANDING 'ON ONE LEG'

A general method of trying to rest the body weight during prolonged standing is to put more weight on *one leg* than on the other. The Venus de Milo statue demonstrates this, and a statue model, viewed from behind, shows the lateral spinal curve that results from the uneven tilt of the pelvis. Growing

children, in resisting fatigue, in this way tend to stand more often with the extra weight on the right than on the left leg thus, in time, developing a marked lumbar spinal curve, with the convexity to the left. Teachers should train children to stand with the weight equally on both feet and avoid demanding prolonged standing

In even the most perfectly adjusted of desks, too continuous sitting will produce fatigue and bad sitting postures. Frequent chances of freedom to move about in class and classroom are necessary. Physical Education lessons when it is too wet to go out, and there is no hall, are very beneficial to both class comfort and discipline

THE NEEDS IN POSTURE TRAINING AT DIFFERENT AGES

The actual scope of corrective work varies widely owing to age differences in growth. The *Infant School* child does not stoop. He is unable to concentrate on one kind of activity for any thing but the shortest periods, and in this way he protects himself effectively, though unconsciously, from the deforming effects of prolonged sitting

Infants are also compactly built and short, and light in weight

Infants have some tendency to stand with the waist protruded, and to correct this tendency and to maintain suppleness of hip joint and of the spinal joints, curling up forward of the body and reaching out into space, preferably from a lying position are used. Most infant movement lessons include such work

As the child goes on into the *Junior and Secondary school*, at roughly ten in girls and two years later in boys, the age of rapid pre adolescent growth sets in (See Fig 1) It would be less difficult for the child if growth in height and breadth proceeded equally and concurrently. Growth in height, however, occurs first and the body broadens out proportionately afterwards. It is at this stage when the body is tall and lanky that the beginnings of narrow-chested, stooping posture can be traced. The muscles grow rapidly in length to keep pace with the skeleton and their strength does not increase in pro-

portion to allow of holding up the body with the longer leverage. The children became rapidly tired and defective postures are assumed as a 'rest'. This is aggravated by the longer periods of desk work required.

If gradually the 'rest' position becomes habitual, to support the body in a good posture soon feels wrong, awkward and conspicuous. The muscles have adopted a wrong 'habit' length, which, in a short time, may become partially fixed so that some adolescents cannot stand really upright, even with effort, while others find it so fatiguing that the position cannot be maintained. Often this poor posture leaves the false impression of indolence and lack of interest.

NEEDS OF ADOLESCENTS

It is because of this that some *adolescents* need definite work (i) to correct postural defects and (ii) to give the muscular sense of right posture. Such corrective exercises, unlike those promoting general nutrition, are definitely local in effect, and careful, accurate teaching is essential if their aim is to be accomplished. This corrective work tends to be done in remedial classes. Neither flexibility training, nor dance, nor games can of themselves give this training or be a substitute for it if it is needed.

Breathing — Breathing as such, is not given as an activity. To give it would be to make the children self-conscious and a natural function seem difficult. But the capacity to breathe deeply and efficiently is cultivated in ways which may be usefully summed up

(i) Activity makes the children out of breath and so causes them to breathe out more carbon di-oxide and to take in more oxygen. The need for more oxygen causes the whole of the lung tissue to be used, as it is not used in ordinary shallow breathing when at rest.

(ii) Climbing and travelling along the boom stretch the ribs apart, thus enlarging the chest capacity, so that more air can be taken into the lungs in emergency.

(iii) Body movements enlarge the chest capacity so that breathing is not impeded by too tight muscles.

UNROLLING

Unrolling is used after relaxed trunk downward bendings as a posture test.

As a posture test, the relaxed drop to the downward position is always taken easily, unlike the unroll itself, in which first the waist and lumbar spine then the shoulders are straightened and lastly the head is raised, all with effort

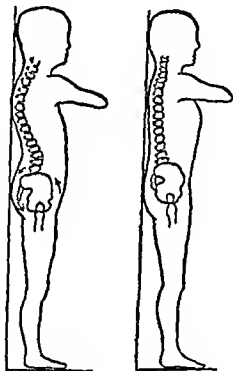


FIG. 14.

Retraction of the abdominal muscles and contraction of the buttock muscles to assume correct posture against the wall. This figure is not a representation of unrolling as such but the correct on of hollow back seen here is one effect of unrolling.

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Unrolling can be learnt in 'lean stand' position against a wall and the class should try to touch the whole length of the back against the wall in the course of coming up.

Unrolling corrects the balance of the spine on the hips and gives a feeling of right posture. There is definite use of the abdominal muscles, to flatten the abdomen.

This type of movement may also be used at the end of Movement Lessons

FOOTWORK

Footwork aims at ensuring mobile feet with toe and ankle joints that have their full range of movement. Footwork is likely to find a place in the activities of remedial classes and should be included in the Physical Education or Gymnastics lesson according to the needs of the children. The spells of work should be brief (for the child's purpose is not great) and the activity should preferably be done with bare feet.

The work for *younger children* might be conducted something on these lines

All sit. Show me what you can do with your foot. That's right Sheila is drawing a big circle with her big toe. Let's all look at her. Now all try (Picks out good effort.) Have you done it with the other foot? Now make your foot like a jelly. Myra and Chris are good. All look at them. Why are they good? and so on.

Picking up bands or bean bags or pencils from the floor, making the foot peel off the floor, playing the piano with the toes, curling and uncurling the toes are some other activities of this type. The class might watch one of the children who is doing soft loose movement involving give at the ankle. Then all could experiment in their own way by making loose soft movements.

Walking on toes and heels, walking rolling the foot from heel to toe or tiptoeing along a line are some other possibilities for making the feet more flexible.

CHAPTER ELEVEN

Dance—Creative, Folk, Character, Mime, Percussion, Technique

THERE are a number of differing *kinds of Dance* which are valuable in school and for the sake of those not familiar with dance terms some enumeration may be useful

Creative Dance—that is *Modern Educational Dance*—is one aspect of Movement Training Its aim is to provide a satisfying outlet for the emotions It allows for creative work through individual interpretations of dance experiences Modern Educational Dance is in no way connected with ball room dancing which sometimes goes under the name of Modern Dancing

Folk dances are traditional dances handed down by ordinary people from generation to generation

Folk dances may include different kinds of dancing for example social mixed dances or processional or religious dances danced by men or women only

For instance *English Folk Dancing* includes the Country dances which are mixed social dances and the Morris dances and jigs and sword dances traditionally danced by men only and the allied American Square Dance

Scottish Folk Dancing similarly includes mixed country dances and sword dances and jigs danced originally by men only This also applies to *Irish Folk Dancing*

Selections of *Scandinavian German Czech, French*, and other *European Folk Dances* are suitable for school use

Character Dances—Traditional dances should not be altered in style detail or music Character dances on the other hand are those composed by the dancer in the character of the particular style—nautical Scottish Irish Dutch The tunes of traditional national songs keep the national characters well and are often used as a basis for such dance competitions The dancers are directed to picture the kind of costume and the national mood to be expressed—a vigorous Russian a languorous Portuguese a sprightly French style

It is not supposed that non specialist teachers will need to

construct such dances, but they will probably have taken part in 'character dances, or may teach them, and should be clear about the difference between this type of work and the traditional folk dance

All teaching of dance demands the consideration of (i) the choice of the dance to be taught, (ii) the technique, (iii) the spirit of the dance's tradition

While the teacher will not explicitly deal with these three aspects separately in class, it is worth her while to review them in turn beforehand

VALUES OF DANCE

The *values of dance* are that it is pleasurable, it trains bodily co-ordinations, poise and ability to relax completely, and it gives social courage and confidence. It can be creative and so can help to develop individuality

Dancing also should result in strong, supple feet and should correct flat foot, and strengthen weak ankles. Work should be done barefoot where possible and appropriate and foot movements should be purposeful and complete. If a dancer cannot master a step sequence it is not primarily the feet that are defective, but the dancer's control of his feet by the brain and mind.

The dance taught in the Primary School should be suitable for large classes and be such that the class teacher can take it with satisfaction and success

It should be (i) easy for the age being taught, (ii) such that all the children can take part in it without any feeling self-conscious, (iii) such as to use the whole body and not just the lower leg as in ballroom dancing, (iv) active and vigorous in type rather than slow, allowing of conscious posing. Ballroom dancing has its value for the older children in Secondary schools

Any solo dancing or training of specially adept dancers at the expense of the average performer is not justified in school dance periods, any more than is the training of a school team only in games. There is some tendency to associate dance with dressing up and with spectacular situations. This is a wrong attitude towards school dance

It is a good deal easier to dress up a child in, say, Scottish costume than to teach him to dance with the crisp, clearly defined footwork of the Scottish dance tradition

CREATIVE DANCE

Creative that is Modern Educational Dance stems from the work of Rudolf Laban

For the teacher of children Laban gave four aims — first 'to make them conscious of the principles governing movement', second 'to preserve spontaneity of movement', third 'to foster artistic expression' and fourth 'to awaken a broad outlook on human activities through observation of the flow of the movement used'.

Laban tells us that there are, in Creative Dance, 'eight basic efforts' — wring, press, glide, float, flick, slash, punch and dab — and that each of these can contain three of the six movement elements — strong or light, sustained or quick, direct or flexible

This bald catalogue, while it gives an idea of the approach (as against that of Scottish Folk dancing, for example) does less than justice to the fruitful work that is being done through this medium

The aims of Creative Dance are largely those of Movement Training—(See Chapter I)

There is no doubt that any teacher, before attempting to do such work with children, must have had the opportunity of studying the method practically

She must not only be acquainted with procedures but must understand the underlying purpose or significance of the approach. This she will best acquire by the methods of unaided self experimentation followed by demonstration and analysis and finally by further creative experimentation, in fact, by the methods which she will ultimately use with her children

DANCE MOVEMENT LESSON PLAN

A possible *Creative Dance* lesson might be as follows —

1 *Free choice of steps and rhythm* Here the children might listen to the accompaniment and start dancing individually—not all beginning at the same time. They are encouraged to move freely using what steps and rhythm the music suggests

to each one *Later* the teacher aims at getting the class to use many kinds of steps while using their own movement quality

The accompaniment may be by piano, record, tambour or the teacher singing some lively gay tune

2 *Experiment with contrasting types of movement quality* Here the children must become aware of contrasts, through using different parts of the body, that is, light movement contrasting with strong; quick with slow, twisted with straight, sudden contrasting with continuous movement, and combinations of these with stress on varying rhythms

Accompaniment by percussion instruments is useful here

This part of the lesson prepares for the next section

3 *Improvisation of a Dance* This will grow out of the experimenting done in Part 2 and can be done sometimes (i) as a class, or (ii) individually, or (iii) in pairs, or (iv) by dividing the class into two sections

The accompaniment might be by percussion or by a short piece of music characterised by the qualities of movement developed in Part 2 of the lesson

Here is one possible example of how such a creative dance lesson might develop —

CREATIVE DANCE LESSON

1 *Free Expression* In a space alone, listen to the accompaniment and all make feet dance first on the spot and then weaving. Make your arms dance first in place and moving using whole body

Half sit and watch and the rest dance. Change over, short turns only

Finally, all join in together

2 *Movement Qualities Experiment* Each girl in a space alone class sit and the teacher moves round the group and the class twist and reach out as far as they can in different directions and using different parts of the body. The teacher shakes tambourine and when shaking stops class are at maximum twist and stretch. Repeat a number of times

The class stand. Fingers do a very light 'dance' all round the body. Bend knees to dance with fingers on floor and later high at full stretch sideways and upwards. This can be done without or with piano or tambourine accompaniment. The class now follow their fingers round the room and at a short rhythm—on piano or

tambourine—they twist round and sink lightly down to floor. This is repeated a number of times—*lightness emphasised*. In imagination, all push a very big iron ball along forward to this beat on piano or tambourine —1—2, 3, 4, —1—2, 3, 4. The teacher coaches the drawing of the hand close in to the body and pushing slowly till '4'. Some imagined balls may be higher than others. The quality of sustained strength should be brought out.

3 *Dance* Class works in four groups in corners each leader with a drum or tambourine. Leaders beat out the rhythm with the teacher as they move towards the centre all pushing as though large ball. On reaching centre all hold their position as a strong statue. Change to the light rhythm already practised in Part 2 the class moving weaving lightly and sinking to floor at change of rhythm. These sequences are repeated with different leaders of each group. A piano can be used for accompaniment instead of the tambourine.

MIME

Mime is closely related to Creative Dance. A class may work as a whole or in groups.

For *Junior and Secondary School* children, the teacher may first suggest the kind of movement she wants the group to show e.g. brisk and lively, easy and flowing, strong and purposeful. There may be contrasting qualities in the same mime. The teacher probably selects the gramophone or other music and it is in the course of discussion with the teacher that each group decides on a subject or theme. Examples might be the circus, pantomime, fair, sight-seeing, the beach, farm yard, camping, on the ice, a windy day, kite flying or the interpretation of some short dramatic prose or verse narrative. The groups then work out and develop their chosen theme for themselves but it is the teacher who sets the limitation within which each group works. Sometimes the theme is chosen first while at others the music is allowed to suggest it.

Here are two examples of *Mime* arrangements for Infants. The accompaniment can be by piano record or percussion.

EXAMPLE I THE TOY DANCE

Read a short poem or tell a brief toy story

I All act which toy they like from the

¹ Very popular with children—adapted from W. I. Warren's *Early School Dances*. See also *Daisy Chain*.

to each one. *Later* the teacher aims at getting the class to use many kinds of steps while using their own movement quality.

The accompaniment may be by piano record, tambour or the teacher singing some lively gay tune.

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Read a short poem or tell a brief toy story

1 All act which toy they like from the

¹ Very popular with children—adapted from W. I. Warren's *Early School Dances*. See also Daisy Chain.

The *Triangle* is very like the bells in shallowness of sound but it has a slightly more resonant quality. With both the setting of a rhythm is difficult. *Lightness* of movement is the key note and all movements would be small and use little floor area. There is less abruptness in use than with the bells.

The *Castanets* give staccato shallow, sudden sounds which provide a broken brittle effect with an element of surprise. As a result the finer parts of the body—fingers toes—and small floor area are used.

With these instruments it is possible to build up progressively a simplified form of creative dance. It is not at first possible to assess the instruments in terms of quality either of sound or of related movement.

Here is one way of starting this percussion work. It is only included here as an example of the many varied approaches possible.

PERCUSSION—EXPERIMENTAL STAGE

To be really satisfactory everyone in the class should have an instrument but, if this is not possible the children should work in two's or in small groups each having a turn while the others observe. There should be constant changing of instruments amongst the class so that all have tried all instruments.

At the start all the possibilities of the instruments should be explored and quick demonstrations be given so that the different ideas spread to everyone. At this early stage movement and quality are quite secondary but the teacher should insist on a sensitive interpretation of sound and not just banging. This she will partly make clear in her demonstrations.

From this experimental stage might be expected to emerge (a) the conventional use of the instrument, e.g. the clashing of the cymbals (b) different parts of the instrument tapped or flicked e.g. sides middle round the edge using the hands or a beater (i.e. drum stick) (c) the instrument might be used in relation to the floor—e.g. dropped, rubbed along it or spun on it (d) the instrument might be hit with different body parts e.g. head knees elbow nails knuckles or the flat of the hand (e) one instrument could be used against another instrument, e.g. the bells against the drum.



PLATE 21

Movement Training I rec experimental work describing a circle in space This is the same class as in plate 20

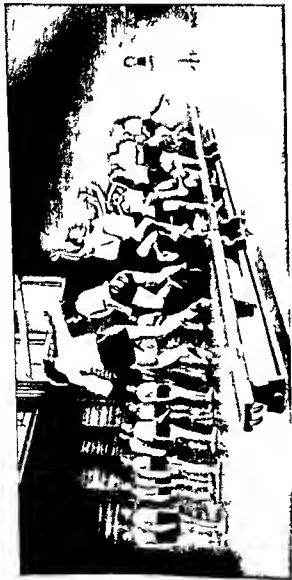


PLATE 22

Movement Training Girls 12 Free jumping exercises, lightness and continuity of movement

At the end of one or two lessons the children should have become more versatile and sensitive and show some ability to use space levels well, resulting in a flowing way of using the instruments. Each lesson would always end with a dance composed of the points most stressed.

STAGE I LESSON USING PERCUSSION INSTRUMENTS

The children have a brief dance alone using their instruments in all possible ways. If there is a group to each instrument, it is then given to the next child in the group, who tries in his own way. All must have a turn.

Next the children dance but bring in all the appropriate parts of the body. The teacher coaches meanwhile and the next child takes over.

The children dance while they vary the space levels, using the floor and a high space, or, spaces near and far from the body, or, high, wide and low.

The children make small groups with an instrument to a group. Using one of the earlier suggestions A starts and all the others move as she plays the instrument, then B takes A's place and then C and so on, so that all have a turn at leading.

The children, in groups, work at a dance based on movements that are small—points of fingers, toes, knees—in contrast with those using the whole body and a big floor space—the whole room.

In all these dances the children should be encouraged to start dancing to the suggested idea straight away and not discuss what they will do till a later stage. In experimenting by moving at once ideas will arise, which can later be shaped into patterns by the group.

Because of the experimental work in Stage I the children should have reached a point where they are free, versatile and able to use space levels.

Percussion Work Stage II is concerned with the *crude quality* that the instruments can be made to produce. This must be understood and developed in *movement* by the use of all parts of the body and the floor space. Before any attempt is made to blend the qualities together so that rhythms result, each separate quality should be *practised alone*, and then the con

trasting one Here suitable instruments producing these qualities should be chosen See notes on the different instruments earlier

STAGE II LESSON USING PERCUSSION INSTRUMENTS

The teacher chooses two contrasting instruments, e.g. *cymbals* and *castanets* She plays the castanets and all the children, each in a space alone, react freely to the sound and try to interpret it as they move freely about All stop What is the quality? They try to reproduce this quality with feet only, with every possible step, and are guided to bring out the right sudden quality They sit and repeat this exploration of quality with fingers and hands The movements are small although the whole body should participate

The class stands and moves about with the stress on the knees and then with the whole body They listen to the sound again and then react without it

The whole activity is repeated with the *cymbals*

Some other dance possibilities are (i) in groups, one child has the castanets and the others react in ways developed earlier in the period, and (ii) the teacher plays the rhythm on the cymbals to stress quality and all the groups react to this The class then try to combine these parts into a whole

Lessons can be based on other contrasting rhythms (i) the drum (tambour or tambourine) contrasting with the bells or (ii) the gong contrasting with the drum beaten in staccato fashion or (iii) triangles contrasting with tambourines

SCANDINAVIAN AND EUROPEAN FOLK DANCE

Scandinavian and other European Folk dances supply a wide selection of dances for schools Few of these are suitable for the Infant school, and only the easier ones for the Junior school stage

The special style of dancing in a particular tradition can only be learnt from taking part in, and from seeing good dancing done It cannot be fully conveyed from any textbook or book of instructions

Roughly, Juniors can learn polka and barn dance steps and dances based on these steps, but dances including *pas de*

bas, waltz and mazurka steps are more suitable for the Secondary school Dances with more difficult steps than the polka require more co-ordination than average school children can manage

The simplest dances are those based on *skipping step* or step and hop or simpler steps Examples of such dances are Mountain March, Cochin China, Cuckoo, Come to Me, German Clap Dance, French Peasant Dance, Serbian Students' Dance, La Vinca, Hunt the Squirrel, German Peasants' Dance

Examples of dances based on the *polka step* are Lot is Dead, Fremad, Finger Polka, Girls' Joy, Friendly Nod, Polka Piquee, Trojky

Examples of more difficult dances in this series are Napoleon, Tancuj, Swedish Masquerade, Varsovienné

The tunes of most of these examples are available as gramophone records (See Appendix)

People, even adults, prefer longish phrases of dancing which repeat themselves rather than continual change of step, difficult to memorize, and so to perform Compare Mountain March or Lot is Dead with Varsovienné or Swedish Masquerade Hence the less skilled and the younger the class, the more will repetition in dancing be enjoyed and appreciated

On the whole, too, dances in which there are a number of different figures to be memorized are more suitable for older and more practised dancers than they are for beginners. Examples of these are the Hatter, Swedish Schottische, French Reel Neither adults nor children can enjoy themselves in movements unless they can be carefree about what is coming next

SCOTTISH FOLK DANCE

The traditional *Scottish Folk Dance* is suitable for older rather than for younger children and it can only be taught by one who has learnt and appreciates the definite characteristic technique and style

Circassian Circle' and the 'Dashing White Sergeant' are examples of dances used at Scottish children's parties analogously to the English 'Sir Roger', but the Scottish Folk Dances

are in much more general social use in Scotland than are the English Folk Dances in England

Apart from the learning of complete Scottish Country Dances, short reel and Strathspey step sequences give, for Junior and Secondary School classes, chances of concentrating briefly on light, neat foot work (without having to consider what comes next in a set dance) Foot movements, such as heel raisings, and hop marches, can profitably be used to music With a gramophone, the class can work for 8 or 16 beats, rest and possibly clap the same number of beats, and repeat *ad lib*, thus preventing the continual restarting of the record

On the whole, dances done in twos are easier to teach to beginners than are dances with sets of four, six or more dancers In any group, in a dance for twos, not more than one dancer at most will be partnerless, and each couple can improve at its own rate and not be handicapped by other members as in a larger set

In teaching a figure or indeed any dance, the teacher should not necessarily start by teaching the dance from its beginning It is often better to take essential step sequences before letting the class take partners or get into sets for the dance proper

'PATTERN' IN DANCES

Apart from steps there is the question of pattern in any dance, that is figure variation in contrast to steps

The *English Country Dances* are essentially pattern or figure dances In many of the easier of these dances there is the familiar variation of pattern from the 'forward a double' to 'siding' and 'arming' of the figures proper, and the recurring 'intermediate figure'

Where there is not too much changing of pattern this kind of dancing is satisfying English country dancing partly owed its vogue to the small number and the relative simplicity of the steps and also to there being a large range of easy dances, such as the progressive longways dances (Butterfly, Goddesses) where there is plenty of repetition and movement and no difficult co-ordination (contrast the mazurka step)

A defect of English Country Dances is that almost all of the

most usable dances are at the same level of difficulty, and that more difficult dances mainly offer increasing intricacy of pattern. Consider, for example, the only moderately advanced, 'Picking Up Sticks', in which the six different figures are all different in pattern. Keen dancers enjoy this, but the set can be spoilt by one forgetful dancer who goes wrong.

Many facilities exist for people interested in English Country Dances to learn and practise such work at vacation and recreational courses.

The lesson plan for Folk Dance periods is of the same pattern whatever kind of traditional dance and whatever age is being taught.

- 1 Introductory warming up activity—two to three changes of aim. This must be relatively easy and really active.
- 2 Dance techniques for next period's fresh dance and/or for today's new dance.
- 3 Today's new dance.
- 4 Revision of dance learnt earlier.

Here is a *Girls' Secondary School English Country Dance* 85 minute period for Form II arranged on this plan.

- (1) *Introductory Warming Up*
 - (a) Skipping individually, developing space and direction.
 - (b) The teacher demonstrates swinging in two's and the class add this.
 - (c) The children swing with anyone they like but slow down before letting go—eight skips clockwise and eight counter clockwise.
- (2) *Dance Techniques*
 - (a) For future—each girl in a space alone. The teacher with a tambour demonstrates forward and back a double and all join in.
 - (b) For today. The teacher shows leading position with partner hands crossed then turning forward. Do walking first and then skipping.
- (3) *New Dance*—Durham Reel
- (4) *Old Dance revised*—Cumberland Reel

In the next period Butterfly and Circassian Circle are taken English Folk Dance techniques will include such activities as siding, arming, heys, turning single, clapping rhythms, all done smoothly to time.

A European Folk Dance forty minute lesson for Form I on this plan might go as follows —

(1) *Introductory Warming Up*

Skipping individually using all space—then eight skips forward and eight—small steps only—moving backward and repeat. Join in twos, inside hands joined, and repeat whole sequence

(2) *Technique—Future Dance*

Class finds a space alone The teacher demonstrates Dal Step and the class copy The stretching of foot and knee is stressed.

The chorus of German Peasant Dance is learnt.

Technique—Today's Dance—Moravian Dance 'Trojky' All do Czech polka step round room using all space—no hop in Czech polka (Teach first as change step which sounds and is easy)

Do the step forward and, when the class is confident, backward (for a short time only at first to avoid collisions)

Later again do a sequence of eight steps forward and eight backward, repeating this sequence four to six times

Also take this sequence, starting with eight steps backward, followed by eight forward (because this is the girls' first step)

(3) *Dance new to class—Trojky*

Make sets of threes One fetches three handkerchiefs or bands Decide which in set is dancing 'boy' Make circle of three holding handkerchiefs boy facing line of direction.

The dance *Trojky* is built up

The sets do the eight Czech polka steps, boys going forward and then repeating backward

The turning under is done with the class as a whole, and then can be left to free practice, the teacher going round and coaching individual sets The class must be coached to raise the arms *above* the head to make the turns under the handkerchiefs

The turning under is taken at first without doing the four polka steps at the same time

Later these steps are added and the whole dance sequence is done

If possible all three dancers should have a turn of being the boy' This allows of the dance being revised, but with each individual having something fresh to do, so that the revision is not a mere repetition

(4) Revision of dance learnt earlier—'Lot is Dead' In the next lesson German Peasant Dance will be taken

DANCE TECHNIQUE

Technique in any art has been defined as the ability to render *precisely* the effect the artist wishes to produce

The teacher must have a standard of technical achievement clearly in mind. A class, however, can only be trained in 'finish' within the age range and innate capacity of its personnel Lack of sufficient standard causes loss of incentive and interest, but so does over teaching The teacher must steer between these two extremes Having too low a standard is the more common cause of failure

For example, if a beginners' class skips freely to music they are likely to be moving with long, heavy steps with too little ankle mobility A proportion will not be keeping time to the music, and some children will be adding flourishes

In so far as these points are coached and improved the class can be said to have mastered the technique of this simple dance form

It will probably be best to deal with one point at a time

Any class is able to appreciate the improvement in their combined work that results from such coaching The teacher should help the class to improve, rather than emphasize unduly how 'heavy' or inept the class is

THE FOOT POSITIONS IN DANCE

To facilitate thinking about and describing dances, certain feet positions are standardized In the ballet technique, from which these foot positions originate, there is extreme turning out of the foot, positions unnecessary and undesirable in school dance

In the foot positions as shown in Fig 15, the right foot has remained stationary, the left foot having moved in positions 2 6, and this is expressed, therefore, as 'left second' for second

position, 'left third' for third position, and so on. If in the foot moved the toe is pointed, the second position becomes 'left second point', and so on. If both heels are raised, say, in third the position becomes 'third (position) point', or more shortly 'third point'.

If the right foot had been moved instead of the left in position 2-6, this would have been expressed as 'right second', and so on, or if the right foot had been pointed 'right second point', and so on.

The first, third and fifth positions are spoken of as 'closed', and the others, when the feet are apart, as 'open'.

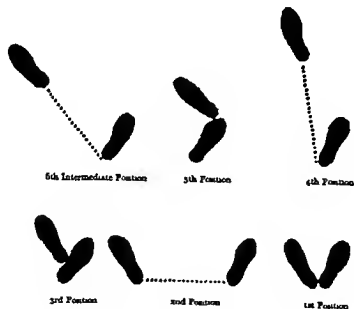


FIG. 15.

Dance Foot Positions.

The feet in children's dance should usually be in a natural position, pointing straight forward or slightly turned out, but if there is need for the feet to be turned out appreciably, the rotation should be made from and at the hip joint

and not at the ankle. With this slight rotation outward of the thigh, the knee then points over the foot, and no flattening of the foot arch results, as would happen with turning out of the foot from the ankle only.

POLKA AND BARN DANCE STEPS

Polka step should not be introduced until the Junior school stage. It can conveniently be taught by letting the class do 'change step' (as in getting into step when out of step in marching) continuously and adding a hop later so that the rhythm becomes 'hop, change step—hop, change step'—four beats (The 'hop' is actually the last half beat of the previous bar).

This is done freely, without a partner, and it is preferable to use a record such as 'See Me Dance The Polka' (2/4) to using a folk dance tune of a set dance to be taught later.

The less used *barn dance step* (4/4) is sometimes taken for beginners as three steps forward and hop on the fourth beat but actually the step is 'change step, hop, change step, hop'. The polka, in fact, starts with a hop whereas the barn dance step finishes with it.

PAS DE BAS

In the upper part of the Junior school *pas de bas* is introduced. The step is Spring right intermediate (sixth position) (see Fig. 15) close left in front of right foot, weight on to left, transfer weight on to right foot, and then spring left intermediate, close right in front of left, transfer weight to left and continue. Try this.

Pas de bas is done with a high circular swing of the knee or with a small movement range only, varying as to the tradition of the dance and whether the step is being done to 3/4, 2/4 or 6/8 time.

Used in different folk traditions the step becomes superficially almost unrecognizably different, it may be lively, clipped and precise, languorous and gliding, but the fundamental movements are the same.

For many individual practices, the class moves freely round

the room. Here it keeps the class well spaced apart if it is clear that no one should follow any one else.

WAIST AND WALTZ HOLDS

Infants do all their dancing individually or with partners holding hands. They should never be expected to dance with the adult waltz hold. To do so requires considerable co-ordination of the partners working together, and spontaneity of the dancing is lost if too much is thus asked of the children.

In most schools the waltz holds between partners cannot be introduced until age ten to eleven, and this means delaying the use of many otherwise attractive Scandinavian and other Folk dances. Some opinion allows the use of these Folk dances earlier by substituting 'holding inside hands' for the waltz-hold.

One factor that makes the easier English and Scottish Country dances really usable in classes of moderate ability is this lack of complication of the waltz hold.

In dancing with the waltz hold the class must be coached to dance as though the partners were a sort of Siamese twin. The 'boy' must guide and hold the 'girl' so that they move as one, and certainly they should rarely be moving round the room with a clear space between them.

The earliest waltz hold steps taught will be polka or the hopsa, and it is useful for the step to be done, in a short free practice, without a partner, but doing the revolving. With the polka step there is a half turn clockwise, with every step, that is with each 'hop change step'.

Almost always some dancers improve more quickly than others, and it is a help to the class to mix partners, so that the able help the less expert. Frequent changes of partners, and directing that those dancing 'boy' now dance 'girl' also help.

CLAPPING

Rhythmic *clapping* occurs in many traditional dances. It gives the dancers something cheerful and purposeful to do during a breathing space. Clapping must be clear cut and done with finish, and not in a lazy way, as, for example, with the forearm

against the body wall. The dancers should be coached to stand well when clapping, and throughout the dances to look at their partner in a cheerful, interested fashion.

Dancers need to be coached to make *smooth changes* between the different parts of any dance. For example, in a dance in which eight polka steps are followed by clapping, the last two polka steps are slowed down somewhat so that the dancers are ready to start the clapping on its first beat. Scamped, hurried changes happen if the class is not thinking ahead in this way.

It is wise not to try to teach a class a dance already partly taught by another teacher, in the hope that this is an easy option. Actually, to start something quite fresh to the class is easier, because the class then has no conservative, preconceived ideas of how the dance should be done.

THE SPIRIT OF THE DANCE

The spirit of the dance, its enjoyableness, the expression of the mood of the dance and of the dance tradition is important. The dance may be lively and quick, smoother and languid, stately and remote. Whatever this spirit is, the teacher must appreciate it and pass it over to the class.

While technique is important, too much emphasis on technique to the exclusion of vigour and pleasure in the dance will defeat its own end.

Too frequent stops in the dancing for corrections are annoying to the dancers and destroy the pleasure in dancing. The teacher should aim at coaching to some extent *during* the dancing and should produce more detailed points of technique when the class has been active and is glad of a short rest.

The teacher can help on the changes in the dance's sequence by *calling* the next figure, just before the dancers are due to start it, for example, 'Boys to the centre', 'All clap', 'Chain—give right hands'.

No teacher can achieve satisfactory technique in one or two lessons. The technical equipment of any class can only be built up gradually over a series of lessons, but built up it should be, and this can only be done through work that is within the class's capacity.

Students sometimes fail to take a wide enough view of the

purpose of dance periods and confine their objective to teaching, in pains taking detail, specific dances. They forget that these particular named dances are only examples, chosen to serve the end which is appreciation and enjoyment through the mastery of dance techniques.

The custom of using dances for school displays increases this wrong tendency to over teach one or two spectacular dances at the expense of general technique and full whole hearted enjoyment. The dancer's expression should be cheerful and unstrained.

DANCE FOR BOYS

Boys' Dance—Just as athletics are on the whole more popular with boys than with girls, so dancing is more popular with girls. Women and girls have a better innate sense of rhythm than boys and men, and this shows from infant school stage. Also from adolescence onwards, the girls' hips are relatively heavier and her centre of gravity lower. This is a disadvantage in lifting weights, but an advantage in balance work and in dance.

Boys of Primary and earlier Secondary school ages do not on the whole like mixed dancing. Dances taught to boys need to be vigorous and robust and make some call on physical endurance and strength. Morris dances and sword dances (Sleights, Flamborough and Kirby Malzard) and some Scottish jigs are all useful. Possibly the sword dances are the easiest for the class teacher to attempt.

THE MUSICAL ACCOMPANIMENT

The *musical accompaniment* is one of the constant problems in teaching dance.

The ideal is to have an accompanist who will co-operate with the teacher, to give a lead and to express the kind of movement wanted from the class and in addition one who can improvise.

The teacher must be on the alert to judge whether a poor response from the class can be traced to the pianist. For example, if the pianist is heavy in her rendering the class will be heavy in its dancing. Too much use of the loud pedal blurs the melody and prevents the class from following crisply.

A dance played too slowly also makes the class seem heavy, and they have difficulty in keeping time with the music. To begin with, however, the music may need to be relatively slow, but as the class improves the tempo should be quickened. Dances of quicker tempo are easier to teach than those of slower, the polka than the minuet, for example.

Too quick music makes the class response superficial and scrappy, and leads to giggling and loss of discipline if continued.

USE OF GRAMOPHONE

While *teaching with a gramophone* is not as satisfactory as teaching in co-operation with a good pianist, the gramophone does enable non pianist teachers to take dance.

With a piano, short phrases of music can be repeated and the tempo suitably varied to the class. A record, however, has to be played through from the beginning, and the teacher may not want to start the dance at the beginning or to practise all parts equally. Once the class is familiar with the tune, particular steps or sequences will have to be practised to the teacher's counting, but there is much to be said for the class doing the dance a series of times as the record runs through and learning during practice.

A supply of gramophone records for running (6/8, 4/4 and 2/4), skipping (4/4 and 2/4), a polka record, and a Strauss waltz record in addition to folk-dance tunes, will enable a teacher to practise steps before starting on any set dance.

Records tend to be set rather quickly and often need to be slowed down, particularly when starting a new dance.

In theory, the gramophone is useful for out-of-doors dancing. Actually, if there is any slight breeze, the sound is carried away and the function of the music in giving a lead to the dancers is lost.

In outdoor dancing the tambour or drum is of value. They give a definite rhythm which the teacher can vary to suggest the kind of step she wants.

Many skipping and other step sequences for younger children can be taught to a tambourine. It is not suggested that traditional dances should be taught in this way.

CHAPTER TWELVE

The Teacher and the Educational Effects of Physical Education

A TEACHER concerns herself with aims, methods, procedures, apparatus, but her greatest concern is the children for whom, with others, she takes responsibility. She may be a teacher of Physical Education, Religious Education, History or Science, but her primary responsibility is to help the children to grow and develop as human beings. Though she cannot at all times keep in mind this Ultimate Goal (the development of the children's personalities), the determining factor in all her decisions should be the nature, potentialities and needs of her children.

CHILDREN'S LIKENESSES AND DIFFERENCES

The teacher's study of children must be two-fold. On the one hand she must know the *common characteristics* of children at various ages and stages of growth as for example that all small children are self-centred. On the other hand she needs to study the *individual differences* between the members of a group or class, for instance, that some like the lime light, while others are too retiring; or some are easily discouraged while others are impetuous and tend to take risks readily.

One of the major functions of the school is to make provision for Health Education for all children, and Movement Training, Games and Athletics are part of this provision. It must, however, constantly be borne in mind that there is no profitable part of Education that is *solely* physical. In the same way we cannot isolate intellectual education or moral education. Health education is not based on the study of physical well-being alone.

Throughout the book it has been assumed that the teacher has a conception of health as that state of mind and body which enables the individual to bring to all activities feelings of interest, efficiency, determination and happiness. This ideal of health is not just freedom from ailments and obvious de-

formities. It is the realisation, in each individual, of his highest physical and mental possibilities.

All the work of the school should contribute to this end, but in the health education of every child physical education, in its modern form and most comprehensive sense, can and should have a large part.

THE DEVELOPMENT OF PERSONALITY

Since the teacher of Physical Education shares with her colleagues the responsibility for the development of her children as personalities she must see her contribution in relation to the whole work of the school.

In Physical Education the teacher no longer tries to help the child to develop as a child by treating her as a mechanical object that responds automatically, unchangingly and inevitably to orders, as a machine does to the man at the controls. The child, unlike the machine, has mental powers similar in kind, though as yet less developed, to those of the teacher. She has vigorous urges, strong feelings and unquenchable interests, many of them are inborn and common to all people. The teacher of physical education makes use of these mental qualities.

By nature the child's most general urge is to be active, in fact his many urges are the ways in which this most general drive shows itself. He needs activity both physical and mental. His Physical Education is one way of supplying both. This is seen in the Movement Training approach to Physical Education. There is the physical satisfaction of movements of various qualities and the mental satisfaction of the creative activity.

CHILDREN'S NATURAL ACTIVITY AND INTERESTS

Whether a child goes to school or not his waking life will be one of vigorous physical and mental activity. It is the work of the schools to see that this activity is both satisfying to the child and also a means of growth and development, for example, the child can be helped to bring control, purpose, pattern into his random uncontrolled movement and his idle dreaming.

The trend of education as a whole has altered. The aim was solely utilitarian—to supply knowledge and teach skills to fit

the individual for work and livelihood. No planned allowance was made for emotional development. If the children's emotions or urges were satisfied this was incidental.

The development of psychology and so of *insight* into motives has made it clear that actions in life are not guided by reason and logic alone, but rather by emotions. We may have an intellectual conviction that we should sleep with a window open, or wash regularly, or maintain an erect posture, but, unless we have an emotional urge to do so we shall not consistently do any of these or like things.

Hence the approach to education for all children, though perhaps in more obvious ways for younger children, now follows a pattern of the children's developing interests, rather than that of a logical textbook exposition. We work harder and with greater urge to succeed, to perfect and to reach our objective, if what we do, we enjoy doing and consider worthwhile—and one interest leads to another. Throughout, however, the children must feel that the objective or goal is theirs (rather than the teacher's).

At no time is the teacher more purposefully and more profitably occupied than when she is, by unobtrusive assistance, and maybe suggestion, ensuring valuable learning from the children's self-chosen, and, as the children think, self-directed activity. By this work she insures that not just a few, but every individual child, achieves satisfaction and makes progress.

THE CONSERVATIVE AND CREATIVE SIDES OF OUR NATURE

We all have two sides to our nature, a conservative, imitative side and an adventurous, creative side and all teachers need to take both sides into account in all Education, including Physical Education.

It is the *conservative side* of our nature that accounts for our love of rhythm and repetition which results in mastery of our environment. If we learn from others around us, and imitate them, we feel safe and adequate and capable of dealing with day to day happenings. Each repetition—the routine of environment as it is called—is reassuring to this side of us.

The child who wants the story—say—of 'The Three Bears',

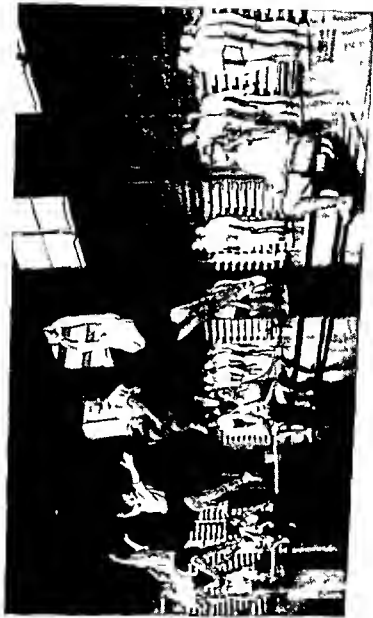


PLATE 23

Movement 1ra ung Girls 12 + Free jumping, experiencing strong movement



PLATE 24

Girls 12-4 Free approach to gymnastic apparatus work

not just retold, but retold in the exact words and inflexions and order of happenings that he has heard before, is showing this conservative side

In Physical Education the repetition of known activities satisfies this conservative side of the child's make up. The pleasure of repeating a pattern of movement, of doing a known dance or of playing a known game is of this kind. It gives confidence to feel sure of what is coming next and that one will be adequate, and the less self confidence people have the more this is so. Here there is the satisfaction of the high standard achieved.

The success of women's Recreative Physical Training in the 'Keep Fit Class' is one example of the kind.

As against this we all have, in differing degrees, an adventurous assertive, *creative side* that craves for challenges and for chances of exploration and self-expression, of improving on the set past, of blazing new trails, with the chance to stand out from the humdrum ruck of people. This side has always been catered for by gymnastic apparatus work and by games, sports, swimming and camping.

No period of Movement Training passes for children of any age without appeal to the creative side of their natures, resulting in experiment and invention.

At the same time, it is essential to be clear that creative activity in Movement Training must grow and flourish out of the teacher's own conception of the work. It is she who picks out the more useful line to follow and develop from the activities that have occurred to her class from their experimental creative work. She cannot afford only to be imitative in her teaching; she must be creative.

It is the teacher who must (mainly by indirect suggestion), supply the standard of work and effort so that the stimulus and challenge of something of interest to achieve and surpass is continually there. She does this partly by comment and coaching, mainly individual, partly by guiding the work by the setting of limitations, and partly by carefully selecting children to demonstrate their successful activities and so stimulate the class to further and different creative effort.

Thus, to insure that the children's work is of a good standard

and also progressive the teacher must induce in her learners the confidence and enterprize that comes from the rhythm of alternating repetitive and creative activity

THE TEACHER'S ATTITUDE

It is on the teacher that the achievement of the aim of Physical Education, the success and failure of the work, depend. It is the teacher alone who knows her particular class and the needs and abilities of its members, and who gives emphasis to the work for any lesson. She must be mentally alert, thinking ahead for the best and quickest arrangement of activities, looking for signs of failing effort and changing an activity *before* the class has realised its waning interest.

The teacher must always be ready to blame herself for the children's inattention or their failure to participate fully. The questions to be asked are, 'Did the activity go on for too long on end? Would she herself have enjoyed it? Did she talk too much?' She it is who must adapt herself to the class and not the class to her.

One sign of normal health is that exercise is stimulating and pleasureable. With this inborn pleasure that children have in movement to help her, the teacher's work should not be difficult. Enjoyment and interest do not, however, depend on the work being a 'soft option' and without effort, for a good deal of the satisfaction lies in the chance the individual has to pit himself against and to meet challenge with a fair degree of success. Too much success means that the teacher has chosen work that is too easy, and too little that the work is too difficult, and, in either case, interest dies, lacking stimulation. (This is why the work is planned not to make a uniform demand from the whole class, but to allow for individual differences and varying contributions.)

It is an immense advantage that the teacher has herself taken part in stimulating Movement Training classes as a class member. The work she does at school, during her own training, and also perhaps after it, in teachers' classes, should give her the 'feel' of the work, as for instance, the kind of effort needed in body twisting, the feeling of competing in a game, of responding quickly to a situation, of making a mistake in

a Folk dance and being embarrassingly left behind by the music

Teachers' classes and holiday courses, apart from the fresh ideas they supply so that the practising teacher is abreast of changing views and opinion, keep her in touch with her children, by enabling her to live again the experience of working in a class. They help her to know how success or lack of it feels from the learners' point of view, and convince her of the importance of ensuring pleasure in the effortful activity and some feeling of mastery for every child.

EDUCATIONAL EFFECTS OF PHYSICAL EDUCATION

It is unquestionable that the results of physical education are wider than its immediate and physiological influences. Nevertheless, too much has been claimed on the mental and moral side as an *inevitable* benefit of taking part in good movement training and well taught games. Individuals who in their games are honest, modest and considerate for others do not necessarily reveal these same qualities in everyday life. A child who has learnt to co-operate in a team game will not, as a matter of course, co-operate readily in all social and community affairs, though he is likely to in other team games having formed a habit response to such situations. This is analogous to the child who has formed a habit of tidiness and is tidy at school but remains untidy at home or in public buildings and gardens or on a picnic.

Habits are specific, and so long as a child only conducts himself in a satisfactory way in the playground or on the playing field, but does not realize that such behaviour is desirable and worth while in all departments of life, the mental and moral value of his physical education will be very restricted.

This is obvious even in purely physical directions, such as where the child adopts a good posture during movement training but a very poor one during the rest of the school day.

TRANSFER OF TRAINING NOT AUTOMATIC

Habit training though necessary in physical education is not sufficient. It is only by the aid of adults that the child will realize that many of the qualities admired in movement train

ing and games are the very qualities valued in the citizen. The teacher must not assume that the habits taught function automatically on all occasions for example, of fair play, of taking turns in sequence, of abiding by an umpire's decision, or of taking one's share in moving apparatus. To ensure transfer of training there must be co-operation between the teacher of physical education and the other teachers in the deliberate fostering of ideals of behaviour. Then the boy or girl will realize that the demands made by adult communities are similar to those made by a team at school.

In the Infant and Junior departments the school tone will help the children to build up right habits of conduct and health, and produce such right assumptions as that windows should be opened, that people should share and co-operate, that authority is reasonable and trustworthy.

As children reach the Secondary school and become adolescent they can be guided to form what are technically spoken of as *sentiments and ideals*, that is they can be led to feel for themselves that such things as appearance, honesty, co-operation are to be cultivated for the well being of the individual and the community. Such emotional conviction will do much to facilitate and ensure transfer of training from physical education and games to other fields of activity in life.

PART II

GAMES—ATHLETICS—SWIMMING

CHAPTER THIRTEEN

General Principles of Organization and Coaching of Cold weather Games—Netball—Hockey—Shinty

GAMES organization is not a matter of one week or term or even years of a child's school life. There should be an ordered progression of interest and increasing skill throughout the school period. The activities chosen should fit the age interests of the majority of the class, so that while the work is never so difficult as to lack interest—such as taking prolonged cricket with boys of eight—the children should always feel that they are learning and improving, that the work is difficult enough to be a challenge and worth attempting. This does not mean that no odd, known work will be appreciated but, in repetition, there should be a continual raising of the standard which the class aims at reaching, and it is the teacher's judgment and experience that sets this standard.

The games played fall into winter and summer groups. Cold weather games which are played mainly in the winter, include netball, hockey and derived team games. These games are specially suitable for cold weather because they involve warming, big muscle activity that keeps a number of players vigorously employed for a short period in comparison to the summer group games—stoolball, cricket, rounders.

The summer games, on the other hand, involve less continuous activity for all—for instance, in fielding—and greater skill in that a smaller hard ball is used for catching. This is more difficult to handle than is a larger ball. There is however no clear line between what games can be played at special seasons. Because winter group games allow of more personal contact, it is held that they satisfy, more than do summer group games, the primitive inborn pugnacious urges. Compare the popularity of football and cricket in adults.

At first sight, what may be called the national adult games—football, hockey, cricket—might seem to be the aim for children and teachers.

Actually, however, many of the minor team games are of equal training value physically and mentally with these adult

games, and they are more suited to the interest and physique of the school child, and often more easily adapted for use in difficult playgrounds or irregularly shaped playing fields. Cold weather games of this type are netball, skittle ball, captain ball, shinty, touch and pass, field handball.

From the students point of view, the material dealing with games is—

- (i) knowledge of rules, marking out and starting positions and names of playing places for each game,
- (ii) the organization of practices for the skills of the different games,
- (iii) the coaching likely to be needed to improve play.

Of these, the first two can be obtained from handbooks, but the third and most important, while handbooks help and direct, must be cultivated by playing and watching play critically.

An inexperienced coach tends to abuse the players and tell them they are wrong or slow or not trying—all negative, discouraging and to be avoided.

A good coach should aim at supplying some terse piece of training, that tells the player what to do to be more effective. The approach is positive.

In considering different games here the above three aspects are kept in mind.

COLD-WEATHER GAMES COACHING

Certain general principles apply in the coaching of all winter games.

The coach's aim is to get as many people as possible to be active and so warm and to enjoy themselves because they feel themselves to be learning and improving. This will be easy enough with those players with a natural aptitude for games, indeed, the coach's difficulty will be to prevent them from getting too large a share of the play, because of their extra initiative and the mediocre player's lack of it.

If a class of girls who had not hitherto played ball games were spaced out to play hockey or netball, a good deal of explanation would be necessary, and, because of its amount and intricacy, little would be absorbed. The class has little skill in

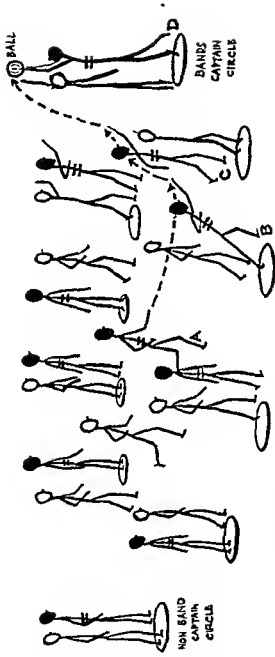


FIG 16

Progression Captain Ball or American Ball is a useful preparatory class game in the primary school. It does not need either the space of netball or the expense of posts and on an asphalt surface can be permanently marked. A goal is scored when the captain makes a clear catch, which she can usefully signalize by bouncing the ball in the circle immediately. In this form of the game, players of the same side are alternately in and outside each circle, being called 'basemen' or 'guards' respectively. After each score each opposing pair moves round one place clockwise to the next ring, and the player who was outside the circle is now inside. This moving round increases interest because all have a chance of being basemen and guards and, in turn, captain. Basemen must be able to ground one foot in their ring. Penalty a free pass. The rings keep the game open and prevent crowding after the ball. Progression is made to playing without marked circles except for the captain's.

The circles are roughly a yard in diameter and their circumferences 8—16 ft. apart. Too widely spaced rings make a slow game. Short, quick passes should be the rule, and high, slow passes be discouraged. A wasted space quickens the game because the ball does not take long to retrieve if missed. The 'centres' should be coached to pass to both sides. A pass from a centre cannot score. Players should be coached to catch and not pat the ball and to pass to one of their own side, not just anywhere.

unduly important. Every case must be judged on its merits, but such a situation must be tackled and dealt with.

The coach should also notice which players have had little work, and change their playing places at a break in the game or at half-time. Goalkeepers, backs, and wings are likely people to need changing for this reason.

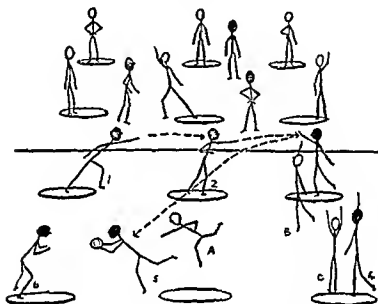


FIG. 17

Island Ball (GWP), sometimes called Running Captain Ball, is a possible class game in the junior school. It lends itself to permanent markings and needs space of about 20 by 25 yards, with yard diameter circles some five paces apart. Basemen must keep one foot grounded and defenders stay their own side of the middle line. A goal is scored when, the basemen having drawn away the defences by passing among themselves, a baseman is able to run with the ball clockwise to the next circle without being touched by a defender. The diagram shows by dotted lines the course of the passes that led to scoring. No. 6 is ready to take a pass with weight forward on the ball of the foot, knees bent and hands ready, contrast "whites." This readiness should be coached.

If the game is in this way well distributed over the field, there will not be the same incentive for the players to crowd round and run after the ball, or for a player who once gets the ball to keep it too long before passing, two of the commonest early faults in winter games.

Other than in netball, beginners tend to play a 'hit and run' game, that is they hit, throw or kick the ball straight forward

and run after it. The coach's aim is to get the ball dribbled or, in touch and pass, carried up the length of the field, and for the harder passes to be made rather across the width of the field, the passes being made *before* being tackled.

WHAT MARKING ENTAILS

The *marking of an opponent* generally means trying to keep between her and the ball. Thus she may be prevented from getting the ball or from making use of a pass if sent to her.

Field handball, shinty and touch and pass are like football and hockey, in that there is no actual rule that players must keep their places. This makes them, in this direction, a progression on netball, because there is more scope for using initiative and intelligence in keeping of relative places on the field, than in netball.

It is a matter of tactics, for example, and therefore a point to be coached, that the wings play out near the side lines, and usually neither come into the centre to take the centre players' games, nor play so far back as to muddle their half back. In either case such a player would not be in her correct relative place when the ball was passed to her.

For Juniors, hockey is more enjoyable than netball because running is free and unchecked, as against the netball no-running with the ball rule.

NETBALL

In *netball* there is a smaller number to a ball than, say in hockey, so that players have the chance of more turns with it, even if they are relatively unskilful.

In addition the game can be played on the spot in the school yard and so possibly more often and regularly than can field games. There is less freedom of play than in hockey, crowding together is partially prevented by the offside rule and passing must be immediate, thus preventing selfishness in play.

Netball is played with as detailed a technique as is hockey. This material is meant for beginners, and moderate performers.

The marking out of a netball court and the position of

players at the beginning of play are given in Fig 20 Any student who undertakes to coach or umpire for netball should know this by heart

The fundamentals to be trained in netball, are (i) catching and throwing (passing, that is, ball handling), (ii) dodging and marking

Jumping to intercept and catch the ball and quick footwork are essential features of the game, but the training for it would be part of the general training in agility

NETBALL THROWS

Throwing, which includes passing is an easier and an earlier ability than is catching Even a baby will throw its toys out of the pram, but catching entails watching the moving object and co-ordinating accurately a number of muscle groups so that the hands may close on the moving ball just at the right second

In netball, throwing takes the form of short, quick, accurate passing from player to player, rather than maximum distance throws, such as are needed in field handball and summer games Players should be encouraged to practice a variety of passes

(i) *The over arm shoulder pass* is made as a push from the shoulder off the right hand the left steadying by a quick bend and stretch of the arm After delivery the arm is stretched in the direction of the travelling ball This pass is much used for the quick short game between players near together

(ii) *The shoulder pass lob* is often used for shooting The ball is balanced on the right hand, elbow completely bent and the wrist flexed back, so that the ball is immediately above the shoulder The ball is delivered by a sharp push upward, and describes a slow high loop The wrist is kept flexed throughout the shot To use this pass in the mid field makes a slow game (Fig 18)

(iii) *The sling pass* is one in which the ball is balanced on the right hand at about waist level, elbow straight, and the ball is delivered by swinging the arm forward and round The throw is more used in field handball With it considerable

distance can be attained but in playing netball mere distance without accuracy is useless. Players who use ill judged long throws as a means of showing off should be checked.

(iv) An *overhead double arm throw* is used to some extent by beginners but it is not of great use in netball and should be discarded as skill increases. The ball should be directed upwards and released with the hands still above the head. Held till the hands are too far forward, the ball travels downward at a sharp angle and is difficult to catch. This throw is used for 'throwing in' in field handball.



FIG. 18.
Shoulder-pass lob.

(v) The *under hand lob* is used by beginners for both passing and shooting. The ball held in both hands is delivered by a forward upward swing and released at about shoulder level. As this is a slow throw and easily intercepted its use should be discouraged except for short passes between players near together, for example, between players in the circle. It is sometimes very effective, if used at knee height thus.

In netball, the player may not run with the ball and must pass it within three seconds of receiving it. Hence football and hockey are progressions on netball as character training games, because the football player passes the ball because he believes it to be the right thing to do and not, as in netball, because of a ruling thus exercising the additional opportunities for judgment and control.

In *catching* a ball of netball size, both hands are used, though as players get more expert, a quick scooping in of the ball with one hand can be coached. There must be some 'give' in the hands and arms as the ball is caught. Many catches

bounce out of the player's hands, because of this stiffness in catching, and elasticity should definitely be coached

A practice in which the aim is to catch the ball with as little noise as possible on impact, trains elasticity.

BALL HANDLING PRACTICES

It is not proposed here to describe practices in detail, or to give an exhaustive list of practices for netball or for any other game. Teachers can and should make up practices to suit the needs of their classes

The following lists of practices and minor team games are arranged in something of a progressive order of difficulty. They are illustrative of possibilities, but every student will be able to think of further examples that might be included in such a list

(i) *Individual ball handling practices* are introduced from the Infant school up. The children, at first, practise freely and the teacher adds limitations as the class improves in skill so that they use the ball in place and then moving slowly and later quickly about the space

No child keeps any other back by missing the ball, and all can progress at their own rate in becoming skilful. Small or large balls may be used. These practices merge into the many practices in twos, non competitive and competitive

(ii) *Team or section ball practices*. Here one big ball or bean bag to a team or section of three to four, is the standard, and such practices can only be of value when the average players are sufficiently expert not to keep dropping the ball

Such practices will first be taken as practices, without competition and later competitively

Examples are

Keep the Ball Moving (P)

Running Arch Ball

Running (or Bouncing) Circle Catch

Corner Spry—ball thrown or bounced

In this type of practice there is no opposition to catching but players need to be coached to pick up and handle the ball quickly and to throw in good form so that the receiver can take the catch

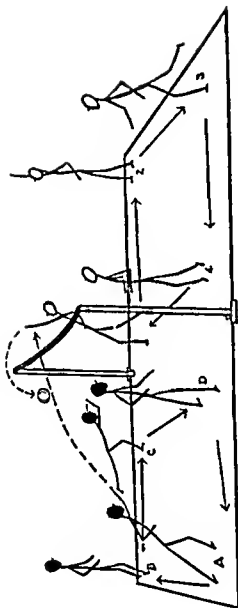


FIG. 19.

If *Assomada* is played with four or five players a side it can make a fast game of long court. There is no need for a "neutral space" by the "net" of the rope is high enough to prevent too steep down-throws, and the sides of "net" play as in the figure. The "back" players stand stiller wide apart to cover the court, while the "net" players stand close up. The scoring is, as in *Assomada*, only when serving only one player having to be put out, but the other side to have the serve. At each new "side out," as of the net A, B, C, D, the net 1, 2, 3, 4 moves round one pace clockwise, as shown by solid arrows and the next in order serve until the side is put "out." These relative positions on the court are kept until the side is again "in." The ball must be thrown from the place it is received. The serving is done from the back line. The game frame ball hammering and quick catching and returning. The players should be coached to return the ball quickly, not to an opponent but as far as possible out of her reach. While the game can be played with larger numbers, it progressively loses in interest and activity as the number of players per side increases. To show passing on the same side of the net, as from 2 to 1, also destroys interest, because it takes the advantage from successful "passing" of the ball.

In *Newcombe* the ball is thrown and caught over a rope and scoring is as in Badminton (see Fig 19) The player needs to anticipate where the ball is coming, and a variety of well placed throws are called for With a court a third the size of a netball court and not more than four to five players there is space for quick footwork to be useful Players should be coached to catch and throw quickly so that the opposing side cannot anticipate their movements and also to place their returns where the opposing court is temporarily uncovered

Goal shooting is a special form of throw Shooting practices and contests and goal shooting rounders (Fig 33) train skill here

DODGING AND MARKING

Dodging is easier for children than is marking because the dodger has the initiative where the marker must try to anticipate what the dodger is going to do and act on that

Quick footwork and alertness to sum up the situation are called for

Examples of games which train this alertness are —

In twos try in turn to stand on the other's Shadow
Dodge and Mark in Twos and all forms of Dodge
Ball

One against Three (P)

All forms of Tag

These activities need plenty of space or there may be collisions

Examples of ball practices training dodging and marking are —

Intercepting in Threes (P)

Team Passing in Fours

Circle Pass Out

Marking may be defined as keeping within arm's length of one's opponent and between her and the ball When children are told to mark in this sense it should be made clear what is expected of them or they will seem to themselves always to be in the wrong

The coach must be careful that in marking there is no pushing or obstructing of the opponent

Minor teams games can be used as a preparation for netball, such as —

Island Ball (G W P)

Captain Ball

Post Ball

Skittle Ball (Fig 30)

Of this type of game Island Ball (Fig 17) and Captain Ball (Fig 16) and Square Ball (G W P) (Fig 32) are artificially kept open by some players being posted in spaced circles

In the Post Ball and Skittle Balls type of game, the players have freedom to move about more, and they can run after and crowd round the ball. This tendency must be coached, so that the players dodge away from the player having the ball rather than to her, and try to place themselves in a useful position unmarked, to receive a pass.

Players must also be coached to see which of their side are thus free, and to pass to them.

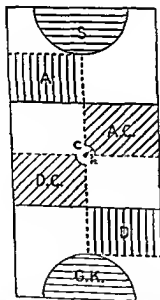


Fig 20 Diagram of Netball court. Shaded sections, show the limits of places on the court in which players may stand before the start of play

The games of this type may take the place of netball as a class game, for the Primary or Secondary School, because they allow of relatively more players to a given space than netball does

NETBALL PLACES AT THE START OF PLAY

Throughout, the members of the team whose Centre takes the first pass are known as the Attackers, those of the opposing team as the Defenders, thus teams alternate as Attackers and/or Defenders throughout the game

The Attackers Centre, when taking the first pass, must have one foot on the Centre Spot (Fig 20) while the Defender's Centre may choose her position anywhere within the Centre Court, but at least three feet from the Centre Spot

Each member of the Defenders team decides where her opponent is to stand within their shaded area (Fig 20) while she can stand anywhere within this area. Opponents will thus not necessarily be side by side

Positions once taken up must be held till play starts

Defenders should use their freedom to place themselves in the best position for marking

This freedom is to counteract the advantage of the attackers in having the first pass

THE COACHING OF NETBALL

Any coach needs to know not only the rules and the names of the places in the game, but also the work of players in the different places on the court

Netball is essentially a game in which the players play in opposing pairs, each one being continually responsible either for dodging and getting free from her opponent, or for marking her and preventing the ball getting to her

The goal shooter should have more getting free than marking to do. She should be an accurate shot from any point in the circle, and, at first she should be encouraged to shoot, every time she gets the ball, however difficult the shot may appear to be

The whole object of the game is to get as many shots at goal

as possible. The greater the number attempted the greater the number likely to be successful.

Beginners should always be urged to shoot and not to pass, once they are in the circle. To fail to attempt a shot, because of lack of self confidence and courage is a symptom of an emotional state that games should help the individual to overcome.

With practised shooters the question of lack of courage does not arise, and passing in the circle that is the result of understanding and mutual tactics is valuable if not overdone.

THE WORK OF ATTACKING PLACES

The *attack* is allowed in the shooting circle. She should feed the goal shooter and should herself be able to shoot when she gets the ball in the circle.

When the goal shooter is taking a shot the attack should be in the circle ready to try to get the ball should the shot miss, to try to shoot again herself.

The attack will very often have to receive the ball from her attacking centre or centre outside the circle, pass to the goal shooter, and turn in to the circle ready to receive the goal shooter's shot should it miss.

The *attacking centre* should for the most part confine herself to the right hand side of the court, looking towards the opponent's goal.

Her work is to receive passes, mainly from her centre, and to feed the attack and goal shooter.

In the usual seven a side game she should aim at keeping, during play, in the same relative position to her centre as she is in at the beginning of play. Thus, if the centre moves towards her own goal the attacking centre moves towards it too, but not so much and *vice versa*.

The attacking centre may well get out of this relative place during play, but when she sees that her centre is getting the ball again say, after, a bout of shooting she should sprint back to her right relative place so that her centre will find her there to pass to.

On the whole the work of the attacking centre is mainly that of getting free and of feeding the attack and goal shooter. The

attacking centre may not enter either of the shooting circles

The *centre* should receive the ball from her defending centre and pass it to her attacking centre or attack. Actually she should do much more than this. She should be a player of judgment able to size up the game's situation. She connects the attack and defence players of the team. For example, she should realize if one player, say the attack, is being very strongly marked, and try to get the ball to the goal shooter by way of the attacking centre, or by her own passes to the shooter directly.

The centre, also, should notice if a player is being overworked and direct her pass away from that player accordingly.

The centre must judge by how the game is going how much she needs to mark her opposing centre, and how much she can herself be the attacker. In a losing game, the centre will need to mark her opposing centre fairly continually. The centre is offside if she enters either of the shooting centres.

THE WORK OF DEFENDING PLAYERS

The *defending centre* plays on the left hand side of the court, looking towards the opponents' goal. She receives the ball from the defence and goalkeeper and passes it to the centre.

Analogously to the case of the attacking centre, she should tend to keep relatively rather behind the centre, as at the start of the game.

All the positive work of the defending centre is however conditioned by the need to mark her opposing attacking centre. She must try to keep between the opposing attacking centre and the ball, which very often means keeping between the attacking centre and the opposing centre.

If the game is going well the defending centre will be able to do less marking and try to help more with the attack, but marking her opponent is the work to which she must continually return. The defending centre is off side if she steps into either of the shooting circles.

The *defence* must mark the attack unceasingly and she works with the goalkeeper to get the ball cleared from the circle to the defending centre, and to the centre, according to which is unmarked. The defence must not leave her oppos-

ing attack but must follow her wherever she goes, trying at all times to prevent her from getting the ball.

The *goalkeeper* similarly marks the goal shooter, always keeping near her and trying to keep herself between the ball and the goal shooter.

When either the attack or goal shooter secure the ball to make a shot the defence or goalkeeper should move to try to catch the ball as it comes down (if the goal is not scored).

A goalkeeper or defence can often jump to secure the ball at such a time, or can tip the ball so that it is not caught to be shot again.

When the goal shooter has been thus left unmarked while she shoots, the goalkeeper should get back to marking her directly the shot has been taken.

Throughout the game the players have to combine co-operation with their team with competition with their particular opponent. The work of the goalkeeper and the defence is conditioned by their continual need to stick to and mark their opposing attack and goal shooter.

The goal shooter and attack, on the other hand, are continually trying to get free, to shake off their marker so that goals can be shot.

The centre court players tend to alternate more between attack and defence, according to how the game is going.

One of the recurring difficulties in starting netball is that beginners fail to visualize the game as a whole and expect to make and receive passes from any player on their own side.

It is therefore occasionally useful, when the players are already warm, for the ball to be passed down the court from the goalkeeper to defence, defending centre, and so on.

Then each player can be told to be ready for a pass if the girl before her gets the ball. The convention is not, of course, binding once the players improve in tactics and skill.

Later interchanges of places will be made, but beginners should learn first to keep to their own part of the court and in a useful position relative to other players.

A quick way to reinforce this point after half time, or after a goal has been scored, is to direct each player to point to the player to whom she should ordinarily pass.

In coaching netball some general points arise.

(i) Beginners tend to run to and crowd round or at any rate walk after those with the ball. The coach must aim at keeping the game open by continually spreading out the players and insisting on their keeping to their relative places.

Often an active player will play out of her place and take other people's chance of play, as well as her own. An active attack, for instance, will sometimes play right up to the two-thirds line, beyond which she is offside. This means that the attack is taking the centres' chance of play from them, and is not concentrating on her own main work of shooting and feeding the ball to the goal shooter.

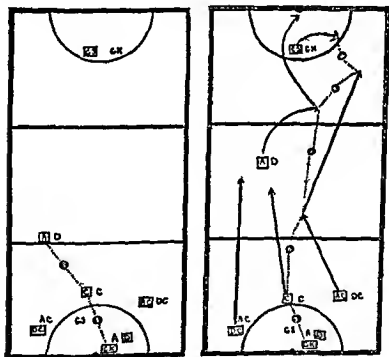


FIG. 25.

The Keeping of Places in Netball. Beginners tend to run after the ball instead of aiming at keeping in the best relative place for the team interests. In (a) attack has edged right up to the two-thirds line, and when the ball is cleared to her she is too far from her goal shooter to pass accurately. This is bad tactics. Attack should always be able to get back to work with the shooter in the circle. If, as in (b), attack does not come up the field beyond the half way line she can get back to her circle, and be fresh to put all her energies into dodging and feeding her shooter. The dotted lines show the course of the ball, the continuous lines the path of the players. Other sequences of passes in (b) will suggest themselves. Goalkeeper, and defence might rest their centres by getting the ball well out of the circle by passing between themselves.

The coach should deal with this kind of selfishness, which the other players cannot fail to notice

Sometimes in a match a weakly marked attack might compensate in this way for a strongly marked defending centre, but the use of such tactics would be a matter for the captain's decision

(ii) The interpretation of the netball rule that the ball must be passed within three seconds of receiving it leads to much poor passing. The ball tends to be caught and immediately thrown in poor form, and to any player, opponent or not, in mistaken conformity to this three seconds rule

Actually three seconds is, for a moderately skilled player, quite long enough for her to be able to decide to whom to throw and to make an accurate pass that can be taken

The holding of the ball long enough to see to whom to pass should definitely be coached.

(iii) As players get increasingly skilful, they should be coached to pass the ball not necessarily to the correct member of their team, but rather in front of her, so that she runs forward to catch the ball. In this way distance is gained and her marker is evaded.

(iv) Players should be coached to move into places advantageous to receive a pass, *while they have not got the ball*. Players should be continually moving about getting free from being marked or trying to mark. Some beginners stand arms outstretched to receive a pass. Probably such players would benefit by going back to playing Team Passing or Circle Pass Out where the need for movement is more apparent still.

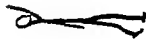
Short, accurate passes that are difficult to intercept and easy to receive should be cultivated. It is not always the catcher—that is the receiver—who is at fault in dropping or missing a pass

Calling out to the girl with the ball, hand-clapping or finger snapping to attract her attention, is never a mark of a good team and it also calls the opponents' attention to whom to mark. As the standard of play improves this too individual view of the game should automatically be lost

More advanced play includes crossing over of centres but

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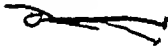
Team A.



Team B
Marker



Team C



Team A.



Team B.
Marker.

Team C.

FIG. 22

(a) The beginner's frequent method of marking, and (b) what the coach should aim to get. Note that the shoulder pan has been used. If the marker in (b) jumps against her opponent, that is a foul.

beginners need to be sure of the game as a whole before tactics of this type are attempted

Basket Ball, as played in America, is a game of the same type as netball, and is played with nine players a side and some fundamental rule difference. The European Basket Ball rules have five players a side, which makes it of less potential use for large school numbers than is netball.

HOCKEY TEAM PLACES

The winter games, Hockey, Shinty, Association Football, are all played with eleven players to a side and the formations of five forwards, three half backs, two backs and a goalkeeper. While the ball may be hit, kicked, or thrown towards the goal, fundamentally the tactics and work of these places are the same in all these games.

Any coach of these games to be effective must know the duties of each place, so that useful positive suggestion during play can be supplied without hesitation.

The *Goalkeeper* usually has special privileges, details of which the coach should be sure of, as for example, kicking the ball in hockey or running with the ball in football and field handball. The goalkeeper needs to possess quick, cool judgment and to be able to sum up the game's situation and act promptly. She should be able to clear strongly to one wing or the other so that a fresh set of players have the ball.

Goalkeepers should be coached not to stand too close to their goal line so that the ball, having been stopped, dribbles in readily from its rebound.

Backs—Right and Left—have the special work of marking the opposing left and right inners, when the forward line attacks but they must be ready to cover any breakaway, of the opposing forwards, from the half backs.

When one back goes forward to tackle an on-coming forward, it is customary tactics for the other back to stay relatively nearer the goal to be ready to tackle should the forward still come on.

Backs should be strong enough to clear the ball to their nearest wing right or left.

Neither the goalkeeper nor the backs should clear from a

goal *across* the goal, that is, if clearing from the right side of the goal, the pass should be made to the right and not across the goal to the left, because this gives the attackers an extra chance of intercepting the ball and shooting

Half backs —The left half back marks the opposing right wing, the centre half back the opposing centre forward, and the right half back the opposing left wing

Half backs are, in a way, rarely in the right. On the one hand they must mark their opposing forward and on the other having secured the ball they take it up to their own forwards and support the attack. Yet when the ball is cleared they must be back marking their forward again.

Players who can do with plenty of continuous work can get it as half backs.

A half back must judge the strength of the forward she is marking. A strong forward, for instance, must be marked continuously if need be, and support of the half back's own forward line be relatively neglected.

Half backs may tend to play either too far back, so that they muddle and take the backs' work, or so far forward that they are doing the work of a forward. This latter tends to happen in practice games where the forward is weak and hesitant. The half back should be coached to keep to her own work, and to her place relative to her own forwards.

The *Centre half back* should be a player of judgment who can be coached to distribute the game evenly between the two wings. It is easier to pass, in hockey and shinty at least, to the left wing rather than to the right, but a sufficiently skilful centre half will see that the right wing gets its share of the game.

This distribution of the game between the two wings should be similarly helped by the centre forward.

The *Forward line* is made up of Right Wing, Right Inner, Centre, Left Inner and Left Wing.

The forwards' work is to attack—to take the ball up the field and to shoot goals.

They should move up and down the field, in a line with the centre forward, and their line should be parallel with the goal lines. They must be coached to keep their places relative to

each other, and this depends a good deal in the first place on the centre keeping to her place in the middle 'strip' of the field. A centre who plays too far back, erroneously doing the centre half's work, or who is drawn out to play towards one wing disorganizes the whole attack, as well as taking other people's game.

The left and right *outers* or *wings* must be coached to keep out on the wing instead of converging inward as they tend to.

If the wings are to keep on the wing, however, the coach must see that they get the ball passed out to them and so have chances of play.

The *Inners*—left and right—are responsible for working with their centre forward and for feeding their wing. In the circle they should be quick to shoot. While inners have chances of themselves dribbling the ball up the field they must be able to give and to take small accurate passes from the forwards either side of them in the forward line. They also must not play far back, so that they muddle the half back and take her work from her.

HOCKEY—COACHING POINTS

Shinty is a kind of poor man's hockey, and it can be considered as a preparation for playing hockey later. While the shinty sticks and balls are cheaper than are hockey apparatus, neither shinty nor hockey can be played with safety on too rough, uneven a surface, which can make the ball rise dangerously.

Every player must know how to hold the stick, with the right hand below the left. The sticks should not be too long for children, or, if hockey sticks, too heavy. For longer hits the hands will be higher up the stick, for dribbling nearer the head of the stick.

Preliminary practices so that the child knows how to use the stick are essential. Unpractised players can be a danger to others.

Two outstanding points generally need coaching in beginner's games —

- (i) running after and crowding round the ball, and
- (ii) playing a 'hit and run' game.

The tendency to crowd must be eliminated gradually. It

partly results, however, from children wanting a turn with the ball at all costs when the players do not understand the game as a whole and are not skilful enough to play quickly and get the game distributed well between the twenty two players

More practices that give turns with balls instead of so much competition are probably wanted

The beginners' first idea with a stick and ball is to hit the ball hard and run after it.

Actually the ball should be taken up the field by being dribbled always under the control and within reach of the dribbler, or passed so that the receiver can take the pass, rather across the field, than straight ahead

The players who should use maximum hits are the forwards in shooting and the backs and goalkeeper in clearing and, on occasion, the half backs

It is important that for the earlier practices every child should have a ball and stick and small soft balls can be used if hard balls are not available

PRELIMINARY PRACTICES FOR SHINTY AND HOCKEY

(i) Unopposed practices

(a) *Dribbling practice* A ball and stick per child This practice is best taken in a long flank line The players are coached to try to keep the ball just to right of and in front of their right foot, the left elbow and wrist pointing forward, first walking and then running They should be able to stop with their ball at the whistle

(b) *Hitting from the shoulders* as for shooting Here there must be no raising of the stick head above the shoulder behind or in front This can be practised in twos and combined with

(c) *Stopping the ball* Here the feet should be together behind the stick and the stick should give slightly at the second of impact

Stopping of the ball and hitting back without delay is a useful extension of this

(d) *Hitting from the wrists* This stroke is really a strong tap, and is used where the ball is wanted to travel only four to six yards and be easy to take

Players should be able to make these wrist flick passes perpendicularly to the left, and, later, to the right, first standing and, later moving with a partner

(e) In twos running *dribbling and passing*

(ii) Dodging and marking practices

(a) Working in twos the one player tries to dodge such as, by swerving with the ball, or while the opponent tackles. Change activities and repeat.

Many practices, of which this is one, tend to get superficial if done at too quick a rate. They are often worth doing in slow time non competitively, so that all players understand what they are attempting to do

(b) Passing in threes with one or two players to tackle. The three aim at dribbling and passing before being tackled

(iii) Special technique practices would include shooting at goal, rolling in (hit in' is used in shinty) the taking of corners in hockey, and the unopposed taking of the ball up the field by the five forwards

The adaptation of games such as Running Circle Catch, and Team Passing are sometimes suggested. As shinty or hockey practices such activities entail a high degree of skill in ball control. They are a good deal more difficult than they are as netball practices

In starting a class in playing shinty, it is not necessary or desirable to name and put the players into places on the field. Again some play forward, others back relatively, and the important thing is to get play going while guarding against roughness. Undercutting the ball so that it rises must be penalised.

All players should be coached to run during play, with their sticks low and so be ready to take the ball

CHAPTER FOURTEEN

ORGANIZATION OF GAMES (CONTINUED)—SUMMER FIELD GAMES— STOOLBALL, ROUNDEES—‘THE GOOD PLAYER’

THE summer group of team games includes, as the main school activities, rounders, stoolball and cricket.

These games may be considered as a progression on the winter games both psychologically and physically.

Psychologically, they are more individualistic. In batting, for example, one or two team members have, in turn, to work for the side, in trying to score, without the reassuring active team co-operation that the winter type of game gives. In bowling, fielding, wicket keeping or back stopping also, the individual is comparatively isolated. There is the call for constant attention without the call for continual activity. This is one reason why cricket is suitable for older girls.

In the winter type of game, the beginner usually runs about far more than is necessary in the hope of getting a turn with the ball. In the summer games, individual work is more settled and static. To be waiting, yet alert, as a fielder must be, requires considerable control.

Physically, the fact that a small, hard ball has to be manipulated instead of a larger, less hard football makes the initial skill needed for summer games the greater. This does not imply that, for instance, all cricketers are more skilful than all footballers, but that a beginner would get a more immediate satisfaction out of trying to kick a football than he would out of trying to hit or catch a small, hard ball.

Big kicks at a big ball are the result of massive muscle group activity, the finer co-ordinations of dribbling and passing come later, but hard ball games cannot really be enjoyed at all until some power of finer co-ordination is attained. The pleasure of attaining it and the feeling of adulthood that such poised and controlled yet vigorous ability gives, is the greater source of satisfaction.

ROUNDERS OR STOOLBALL?

Stoolball is a better game than rounders as a preparation for cricket, but rounders has the advantage, for children, that the

batsmen bat in rotation, and not for a continuous spell as in stoolball and cricket, so that interest is kept up better for them. A modification of rounders ruling in the direction of baseball would be an improvement in getting more frequent interchange of fielders and batsmen.

In *women's baseball*, each innings lasts until three players have been put 'out', and each junior team is entitled to seven innings of this kind. Batsmen put out in the previous innings are 'in' again in the next. Thus players who were 'out' first ball in the first innings, can hope for another chance of batting during the period.

In a *small playground*, where it is difficult ever to score a rounder, scoring can be by points, one for batsman having reached the second base after a hit, two if they reach the third base, and three, the fourth base. Other rules are modified accordingly. For limited spaces such as playgrounds, rounders cylinders are preferable to bats, because they limit hitting. A flat surfaced bat is always better for Juniors.

Rounders should *never* be played to rules which allow the ball to be thrown at the batsman as she runs. The base to which she runs should be hit out instead, or the player touched with the ball in hand.

The main points about playing summer group games are the same for all games here to be considered. They include (i) catching and throwing, grouped together as fielding, (ii) bowling, and (iii) batting.

CATCHING A HARD BALL

Catching, for hard ball games can be done with either both or only one hand. The difficulty of learning to catch lies in the fact that faulty technique is heavily penalized by the sting that results. Correct technique, however, minimizes sting, so that children should first learn confidently to catch soft balls and netball balls before using a hard ball. The ball should be watched into the hands. Many catches are dropped because of failure to do this.

Practice with a hard ball should begin with slow catches of increasing height, before negotiating faster, more direct balls, that need quicker timing. The hands should give slightly as

the ball is caught to prevent rebound and a dropped catch, and hand stung

In making a high catch, the hands should be held with the fingers pointing up and slightly spread apart, the whole hand concave and base of the palms and the fourth fingers and the thumbs touching

The fielder's *throw*, for girls and boys, should be overhand, whenever speed and distance is important, as when the batter is scoring. In the fielder's throw, the right arm is drawn back, as the body turns to the right, the weight mainly on the right foot. The right arm is bent and then thrust forcibly forward as the weight is transferred forward in the direction of the throw, and the body turns sharply to the left. The ball should reach the catcher between the shoulder and waist line. Beginners should practise the feel of the movement two or three times without a ball. A common fault among girls is the delivery of the ball above the plane of the shoulders, the hand by the head, so that most of the force of the throw is lost.

FIELDING

Fielding involves alert waiting for concentrated seconds of activity, in which the ball is gathered and returned to the most advantageous wicket or base, within a minimum of time. The fielder must first make sure of stopping the ball, by watching the movements of the batsman even *before* he hits, and immediately beginning to get into the best position for intercepting it. It is important to aim at getting behind the moving ball as far as possible, particularly for 'ground balls'. A fielder should avoid waiting for the ball to come to him along the ground. To run to meet it saves time and so keeps down the score. Having intercepted the ball, the fielder must judge where to throw it and deliver it accurately. Overthrows from ill judged, careless throwing in may well cost the side more runs than the thrower will herself make. In throwing up to the bowler, when there is no scoring the throw should not be so vigorous. The bowler ought not to have to waste her energy in stopping unnecessarily hard throws for no good reason.

BACKING UP IN FIELDING

Backing up is an important part of every fielder's work. If the ball has been hit in the direction of a fielder, fielders beyond the catcher should move round in a line with the travelling ball so that should the catcher miss the ball the second fielder would get it and less time be lost and fewer runs or rounders scored.

In another form of *backing up*, if the batsman has made a very long hit, farther than the fielder can throw, a relay fielder should put himself in position to receive the throw and send it on.

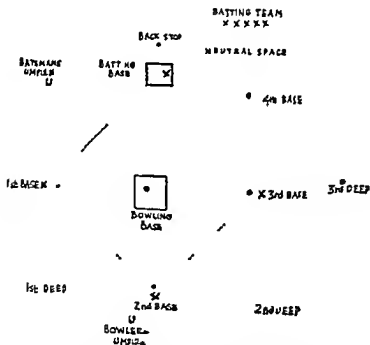


FIG. 23.

A Rounders pitch marked out and showing the fielders and batting side in position in the course of play. U indicates Umpire. The bowling base is 8 feet and the batting base 6 feet square. From the outer corner of the batting base to second base, and from first to third bases is 36 feet and the first three runs between bases are $3\frac{1}{2}$ feet. For the sake of clearness, base flags have been omitted.

For really useful *fielding practice* there must be a good supply of balls, at least one to every two players, so that there can be plenty of turns in a short time. Playground practices can be taken with soft or sorbo balls.

In the form of *Quick Off the Mark*, in which the class are in two ranks, one rank runs to pick up a ball and throws overhand to a partner. It is wise to have several quick turns as far as space allows and then reverse. The teacher should notice which of the catchers first hold up their ball and how many catchers miss their ball and have to fall out of the rank for it. This may be due to inaccurate throwing as well as to poor fielding. This practice can also be arranged so that both lines run to pick up a ball each and throw to their partner simultaneously, thus allowing more turns still, but double the number of balls are needed.

In the *fielding practice* in which the batsman bats balls in rapid succession to a semi circle of fielders, a stoolball is preferable to a rounders 'rolling pin', as it is easier to make hits with it. The practice takes up less space and is on the whole better practice for the fielders if the batsman aims at sending high slow catches. To do this the ball must be dropped on to the bat well away from the body and the hit spooned. Every one should have a chance of handling the bat. It is not good practice for particular strokes but it does give the feeling of making a hit.

BOWLING

Whichever game rounders or stoolball, is being considered, the bowling coaching is fundamentally the same. The ball must be delivered by the simultaneous working together of the whole body, not just of the arm up to the elbow. It is a useful practice to do the action of bowling without a ball three to six times over a marked line as a crease coaching for correct body movement.

In bowling a right handed bowler should step forward with the left foot as the right arm swings forward to bowl. Beginners often step and swing right.

It is a common fault to deliver the ball with the elbow bent and the wrist flexed so that the ball goes up describing a high

slow curve instead of travelling swiftly and almost horizontally to the batsman. The bowler should be coached to keep the elbow straight and to swing through to point at the batsman's waist with the bowling arm after delivery.

Some beginners tend to stand with the feet together on the crease and deliver the ball as a kind of high toss from the arm, without body impetus. This produces slow ill-directed bowling.

After a ball has been bowled, the bowling arm should swing on easily, continuing the movement, and the bowler takes a step or so on as part of the whole follow through. A ball that travels high and slowly has been held too long; that which is too low and runs along the ground has been loosed too soon. Sometimes high slow balls are used deliberately, so that the batsman may mistime them and give a catch or the ball fall on the wicket.

In rounders there should be very close co-operation between the bowler, back-stop and 'first base'. When the bowler bowls a ball that the batsman misses, the back-stop should be able to field it cleanly and throw swiftly to 'first base', who can touch out the base before the batsman reaches it. This need for working together should be continually coached at first, and as many fielders as possible should have a turn of being 'first base'. (See Fig. 23.)

Bowling should not be confined to a few people who bowl well. Under-arm bowling, at least should be fairly readily picked up. Once ball control in bowling is gained, slight variations in speed and direction can be introduced to make the timing of balls, by the batsman, more uncertain, thus increasing the likelihood of mis-hits and of catches for the fielders. These variations are more definitely possible in cricket than in full-pitch-bowling games, and it is for this, among other reasons, that cricket can retain its interest for adults. In American baseball, the pitching is equivalent to over-arm throwing.

BATTING

In coaching beginners in batting, the aim, at first, is to get them to extract both satisfaction and confidence from their indi-

vidual performance by registering hits, not the kind when the ball glances by chance off the bat, but that in which correct timing and co-ordination have resulted in really getting the ball away forcefully. This may sound crude to the expert cricketer, but the finer points come later.

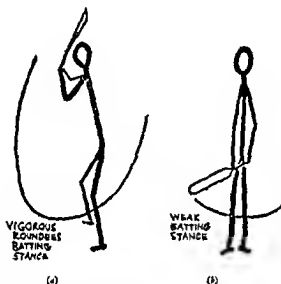


FIG. 24.

In *Rounders* beginners should use a flat-bladed bat, progressing to a cylinder-shaped bat later. In (a) the bat is raised ready to hit—note the arc of swing—the feet apart, body bent slightly forward to allow arm swing, hands close together on the bat handle and the stance is devious to the bowler, whereas in (b) the batsman stands upright, facing the bowler, the bat is not ready to hit and is held with the hands far apart on the handle, thus limiting the swing. Note the small arc of swing possible in (b).

Whether the bat used is the rounders cylinder, the stoolball 'fives' shape or the flat bladed cricket bat, it is important to get the weight of the bat, with the momentum of the body swing, hard on to the ball at the correct instant. In cricket, where the pitch is long comparatively and the ball can be expected to pitch before it reaches the wicket, the batsman has time to watch the ball coming and does not lift his bat from the crease until he has decided what kind of ball is being delivered.

In rounders and stoolball the bowler is much nearer the batsman than in cricket, and the bowling is full pitch, so that

the batsman has less time to watch the ball, and to decide what to do. In these two games, therefore, the batsman should hold the bat back and raised ready to hit, when he faces the bowler to play. There is not time for the batsman, *after* the bowler has delivered the ball, to draw back his arm and to bring it forward again to hit.

In rounders, this means that the batsman, at the 'ready', should stand with the bat or cylinder pointing almost vertically upwards, and a right handed batsman would then have the right hand above the left, if the bat is held with two hands. The bat is thus ready to be brought down and forward on to the ball. Until children are fairly expert, it is better to allow a flat surfaced bat for rounders, progressing to the cylindrical bat. If success in batting is made too difficult, the game will not be enjoyed fully.

BATTING MISTAKES

The rounders cylinder is held with one hand, a bat in one or both hands, but in either case the hand or hands should be at the end of the handle farthest from the blade. A common mistake is to hold a rounders bat with the hands one at either end of the handle, the right almost on to the blade. This lessens the effective range of the bat, and makes the hitting of short catches likely because there is no 'follow through' possible after hitting.

Another mistake is for the right hand to grasp above the left, that is, nearer to the top of the handle away from the blade. This too, limits swing in hitting. In all batting games, tennis and badminton as well as rounders and stoolball, no successful hits will be made if the tight elbow pokes into the ribs in hitting. The batter must bend forwards or sideways a little so that the right arm has a free sweep.

Also, in *holding any bat*, hockey stick or tennis or other racquet, the first finger (of the right hand in a right handed player) should be bent round the handle and *not* stretched down it. Such extension limits wrist flexibility in play.

In *taking the stance for batting* in rounders or stoolball, the body should face to the right, feet apart, body slightly inclined forward from the hips, bat back. Only the head is turned to

the left to watch the bowler. Many beginners make the mistake of standing wholly facing the bowler (See Fig 24)

ROUNDERS AND STOOLBALL PRACTICES

(i) *Practices for Catching and Throwing*

(a) All individual ball handling work, from the Infant school up gives practice, e.g.

Ball throwing in twos

Ten trips with small soft and later hard balls

Non competitive high slow catches which the catcher has to watch and wait for are best to start with, progressing later to quicker low throws

(b) *Practices for fielding*

Quick off the Mark

The form of this in which the players run to pick up a ball and throw it, overhand, to their partner, teaches the kind of sequence of movements used in fielding a ball

The teacher should look for (i) the first to hold up the ball from the throw, but as skill increases this will be difficult to decide. Class improvement is better registered by looking for (ii) how few missed catches there are

Eventually no one should have to fall out to retrieve a missed catch

It should be emphasized that a poor throw may result in a missed catch, apart from the catcher not timing the ball

(c) *Fielders need to be coached to meet a ground ball* with feet together behind their hands to ensure against missing. This can be trained by the following type of practice

Partners about six yards apart, one rolls the ball strongly along the ground to other, who fields it and throws it back to the roller

Later the ball can be rolled a yard to the right or left, so that the fielder has to move to it

(d) *Group Fielding practice*—batter hits high, slow catches to a quarter circle of players, who roll the balls back to an attendant 'backstop' behind the batsman. The batsman must hit with a bent elbow, and not from the shoulder, with a straight elbow, as in distance hits

A stoolball bat is better than a rounders cylinder for this practice

The batsman should have six or eight balls and should hit them out rapidly, not waiting to watch each one be caught

(c) *Throwing for height and distance* Some players will have an inborn capacity for making long throws, others may be taught to throw quickly, accurately, and in correct form for short distances, but never strongly

(ii) *Practices for Batting*

(a) *Batting in twos* One partner has a bat and six to eight balls, and at 'go' hits the balls in quick succession to her partner 30 to 40 yards away. The partner fields and rolls back the balls.

Such a practice needs plenty of space, and all the hitting should be made parallel across the space to avoid accidents.

Stoolball bats are preferable to rounders cylinders for this practice, because with them more hits are registered.

(b) *Group batting practices* economize bats and balls. One player bats, another bowls, a 'backstop' fields behind the batsman, and the rest of the team fields.

Though by changing round, players get practice in batting, bowling and fielding, the practices using more apparatus and giving more turns of a specific kind are preferable.

(iii) *Practices for Bowling*

(a) *Bowling in twos* to learn correct action. All bowlers should work side by side across the space. Distance bowled should be ten yards—the length of stoolball bowling pitch—or less. It should be marked by two parallel lines eight to ten yards apart, or by flag markings on grass.

The practice can conveniently be taken at first with a soft ball and preferably in a playground with boundaries so that less time is taken in fetching missed balls.

Points to be coached have already been stated.

(b) *Group bowling* at a stoolball wicket or through a hoop. Here hard balls are used, there is a wicket keeper and the group bowl in turn, and get fewer turns than in practice (a). Such a practice is for more advanced players.

Playground Games training for Rounders and Stoolball
are —

Racing Rounders Longball (G W P)

These are played with a soft ball Longball is the better of the two, on the whole, allowing as it does the greater freedom and initiative to individual players

STOOLBALL

Stoolball is on the whole a game with a more adult appeal than is rounders The rules are more complicated and akin to cricket. In rounders there is rarely any necessity for the batsman to hold back, she must hit and run, whereas in stoolball the batsman should have the restraint to block some balls and choose which to hit This makes the game one of greater skill and judgment but with the possibility of being less active also

In *stoolball batting*, the players should be coached to call, if they intend to run for a hit The batter calls 'Yes' or No for any stroke he makes in front of the wicket, the non hitting batsman calls similarly for any hit that travels behind the wicket or if the wicket keeper misses the ball, when a 'bye' is run The batting side scores as many byes in the 'extras' as they can run, and one test of efficiency in a wicket keeper is the smallness of the number of byes the opposing side scores

In stoolball, *overs of eight balls each* are bowled at each wicket alternately The 'over' arrangement is to rest the bowler so that the captain appoints a different bowler to bowl each way It is a matter of tactics for the captains in rounders or stoolball to change their bowlers *before* the bowlers are obviously tired and directly the batsmen seem to have got used to them and to be hitting over freely To arrange for a fast and slower bowler to bowl alternately in stoolball or cricket is a usual plan, to make scoring less likely

BATTING IN STOOLBALL

In stoolball, the bat may be held with both or only one hand Children probably will use *both* but if with older players one hand can be used comfortably, there is a possibility of a wider swing with the whole arm in hitting the ball In hitting all out, it is important to *carry through* the stroke to its limit of swing If the batsman *stops* his stroke at approximately the

point where the bat meets the ball, he cannot make a really forceful hit. When the ball is simply blocked, as can be done in stoolball, there will, of course, be no follow through.

In stoolball, the batsman should stand in front of, but well away from, the wicket. There is no 'hit wicket' rule as in cricket, but to stand too near impedes the swing back for batting. The batsman should stand so that the wicket can just be touched comfortably with the bat, at arm's length. Batsmen should be trained to stand away from the ball to hit, rather as in making a tennis drive. If the elbow is cramped into the side, timing is difficult, and a hit, if made, is a poor one.

A stoolball batting stroke that adds variety to play, once the rudiments are learnt, is one that corresponds to a cut into the slips in cricket. A ball bowled to the right—that is in cricket the offside of a right handed batsman—is hit with the face of the bat turned outward and rather back, so that the ball's course is not altered but only slightly turned at an acute angle to the line of the wickets. The stroke requires accurate timing.

'BACKING UP THE WICKET'

In stoolball, *backing up the wicket* must be coached. When a ball is being thrown in, the wicket keeper (or, at the other end, the nearest fielder), should stand in front of the wicket, which is between himself and the ball, ready to take the ball and 'stump' the wicket. And in addition, the fielder at the wicket should again be backed up by another fielder, in case the ball is missed. It is therefore not just the fielder towards whom the ball is hit who has to move. Analogous needs for backing in rounders should be coached.

Fielders, whose places are near in to the batter, will probably get quick, small catches, and they need good eyesight as well as mental alertness. On the other hand, they need not be able to throw any great distance. The wicket keeper in cricket and stoolball and the back up in rounders have to be specially alert. Children who have to wear glasses should not usually be put to field in these near in positions. A fielder must be prepared to catch with one as well as with both hands, but should always use both hands, if possible. It is safer for the team interests.

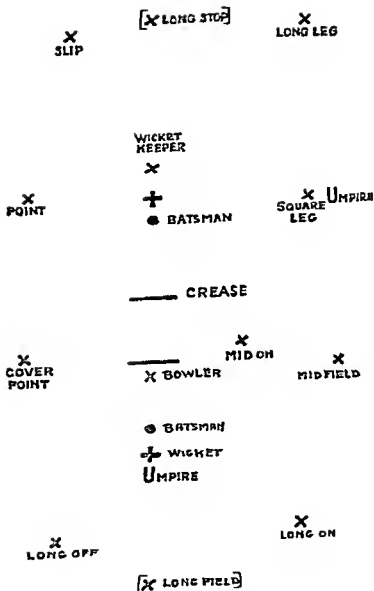


FIG. 25.

This shows the placing of the fielders and umpires in baseball. "Long stop" and "long field" are not usually included. If played like cricket, the fielders change to diagonally opposite places between each "over". Such complete changing of places is not always done.

In stoolball, '*tip and run*' should sometimes be played. It liven up the fielders and makes people who fumble realize the need for neat, accurate ball handling. The fielding standard is improving when batsmen are beginning to be 'run out'.

BOWLING IN STOOLBALL

In *bowling*, the ball must be delivered with a quick but smooth arm swing as differentiated from the 'bend and stretch' jerk of a throw. All bowling in rounders and stoolball is under-arm. In rounders the ball is 'good' if it is to the left of the batsman—right handed—and not below the knee or above the head *when it reaches him*. It can thus be higher than his head on the way, as may happen in intentionally 'slow' bowling.

In stoolball, as in cricket, it is a 'no-ball' if the ball leaves the bowler's hands *after* both feet are past the bowling crease. (See Fig. 26.) Bowlers, even so, should be trained to step over the crease with one foot, and to avoid sometimes bowling from the crease and sometimes from a yard behind it. The length of bowling pitches in practices should always be measured accurately, not guessed. Failing a tape measure, the length should be stepped out, counting a yard to a normal stride.

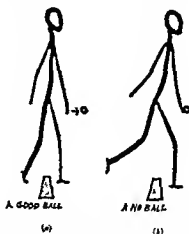


FIG. 26.

In (a) the back foot is still down behind the crease and the ball has been delivered, whereas in (b) the back foot has been lifted and the bowler still holds the ball. This is *stoolball* and *cricket* is a "no-ball." It counts one run as the "extras" and is not reckoned as a ball to the over.

It is also a no ball in stoolball if the ball, on being bowled, hits the ground before it reaches the wicket, that is the bowling must be 'full pitch'

To quicken up the game for younger players, stoolball innings may be limited to ten minutes, each side to make as many runs as may be in the time limit. This leads to a more dashing type of play and such matches can be fitted into odd half hours between sessions. The method gives the added interest of a quicker climax.

Batting, in cricket, allows of a much greater variety of strokes than in stoolball or rounders. The greater possibility of scoring while keeping the ball down, and avoiding the giving of catches introduces the need for more skill. In this sense, and because of the more skilful bowling possible in cricket, the playing of rounders and stoolball may be considered as a preparation for cricket. Any of these games can be played with a soft ball, but once some degree of ball control is attained, there is more satisfaction in playing with a hard ball.

DUTIES OF A CAPTAIN

Duties of Captain—In Rounders and Stoolball the team captain needs to take responsibility throughout the game and to give the players a lead.

What the captain's duties are must be explained to all the players, captain and team.

The captain (i) settles the batting order. On the whole, the better batsmen bat early in any list.

(ii) Decides who is to bowl and changes the bowlers before they are overtired or before the batsmen have got used to the bowler and are scoring freely from her balls.

Bowlers of differing pace and action should be alternated to prevent the batsmen from scoring.

(iii) Settles the places where the fielders work, people who can throw far in the deep, quick accurate catchers at bases or nearer to the wickets. She is responsible for placing her field near in or far out and signing them to be ready for the strokes of certain batsmen, for example.

(iv) The captain *only* should call to which base or wicket fielders are to throw to, or whether, for instance, to the bowler

to save a rounder or to fourth base to try to get the runner out there as well as save the rounder

It adds dignity to full games, when played, if *the score* for rounders or stoolball is kept. Score books are cheap or a prepared exercise book can be used. The children get turns in trying to keep a score accurately, and a record of abilities is kept. Children who cannot play can sometimes be brought in to score. In any kind of a match both sides should have a scorer, and each scorer makes a complete record of the score of both sides.

CHAPTER FIFTEEN

Coaching—the Training of Team Officials—‘Colours’—Umpiring, related to Hockey, Netball, Stoolball and Rounders

THE teacher has two important functions with regard to games. From day to day she serves as the coach, and during match play she acts as umpire or referee. As a coach her main work is teaching and training. As an umpire her sole work is the impartial administration of the rules of the game.

Both as a coach and an umpire she should know thoroughly the rules of the game to be taught. The best coach, for any game, is one who has herself experienced the numerous play situations as a player. Again, a coach is more likely to appreciate the merits and value of a particular game if she has played several kinds of games. For example, it is an advantage to a coach in hockey or netball to have played both games. The experience gained in playing any game, particularly of the same type—winter or summer—can be used in coaching other games.

While every coach should know from personal experience what it feels like to play to an average standard, teaching ability is of greater value in the long run than ability to play divorced from the critical power to explain to others how skill and results are obtained.

THE COACH'S ATTITUDE

The players' attitude towards games will come, in the long run, to reflect that of the coach. Usually the incentive to put one's utmost into play, to play to win, is sufficiently strong in players as to need little additional urge from the coach. Play is nothing but a travesty if it fails to be hard and strenuous, to the point that the players must concentrate wholly on the activity, without self-consciousness. A game that is only worth fooling with is either too elementary or too advanced for the players.

The coach, however, should be able to guide the players and co-ordinate their activities in any game, so that they can recognize the need, for example, for a player to adjust and control his activities in the interest of the rest of the team and

of the result of the game *The beginner* finds it easier to understand the necessity for playing 'all out', as in running after the ball, or throwing or hitting as far as possible, than for using intelligence as well, that is, using tactics, in play

No game is worth playing if it is not played with the will to win, but side by side with this, the coach should make clear that no team has really won or should want to win if success results from unfair means, or even because of a slice of obviously bad luck on the part of the losers. This attitude needs training. The *Junior school player*, self assertive and individual in outlook, and uncritical of mind, sees only the crude fact of success or failure, and there is a tendency for winners to gloat about success, however attained

SECONDARY SCHOOL PLAYERS

The Secondary player can more easily be trained to take a discriminating view of the value of success, fair or unfair. Even this view is not entirely altruistic, for, in insisting on a meticulously strict standard in competition, the winners make it impossible for the losers to suggest, with any conviction, that they lost owing to any factor except that of merit in their opponents

The far seeing coach while she will have pleasure in her team's success will really prefer them to play hard in the best spirit of the game and to lose the match, than to win by rough, unfair and doubtful methods. An attitude of this latter kind is a direct reflection on the coach and on the school's tone

In starting a Secondary School game, it is assumed that activities involved will have been built up by graded practices and minor team games so that players will be skilful in handling apparatus and understand the shape and pattern of the major game. A blackboard should be used to explain the game as a whole for to do so gives the players the opportunity of understanding how the team should work together and supplement each other's activities

Once the teams are on the field, they should start to play at once. It is impossible to eliminate mistakes and, when the game has been tried, suggestions for improvement will be more readily understood and applied. One thing a coach must

do during play is to talk, comment, praise, advise almost incessantly. The coach must always matter to the players, the play must revolve, as it were, round her personality.

If there appears to be *no point* on which to comment, either the coach is failing to see the play critically, or it is time to start a fresh and more advanced activity. The players should be trained to stop directly they hear the whistle. Useful comments on tactics can be made in this way, by stopping the players wherever they happen to be and then demonstrating, from the actual game, failure to mark and its results or suggestion for successful dodging and attack.

THE COACH'S MANNER

The coach should be optimistic and interested in manner. Any sort of sarcasm or irritability is specially out of place in dealing with play. It should be assumed that the players *want to excel*, even though they seem slow to understand. It may be that the coach has not made herself clear.

Praise is valuable, but the coach should avoid overpraising work that the players know to be moderate. On the other hand, she should always be on the look out for effort and notice that—for instance a good attempt at shooting in netball by a previously timid player.

The moderate player should be coached and encouraged as well as the good player. The moderate people are as players shyer and more self-conscious and have less physical aptitude and pleasure in movement for its own sake. To make them enjoy the game is well worth while, for they are always the more difficult people in whom to arouse keenness and interest.

To sum up the coach should notice and comment on what is good play or effort, and where mistakes are made, suggest methods for improvement. This is done mainly *during play*. In games the coach must be ready to deal with the difficulties as they occur. Some main points that are likely to need coaching in each game can be and should be learnt up before undertaking coaching for example, *batting in rounders, dribbling in shinty, the run and bounce in field handball*.

The coach should continually be weighing up her available material and trying to fit each individual into play places for

which each is physically and temperamentally suited, so that each can attain a measure of real success

Players, however, should not be allowed to become possessive about playing in their regular and presumably, in their opinion, best playing places. This difficulty occurs more among older and more experienced players. Any player should be ready to try to do his best in any place, if asked to do so by the coach or team captain, and it is a good thing to mix people up now and again, so that the coach's right to expect ungrudging acquiescence is not forgotten. There is, however, the danger of confusing beginners by too frequent changing of their places.

Screaming, uncontrolled shouting and snatching at others in course of play should be firmly discouraged from the Infant school age. Children do not enjoy themselves the more because they play carelessly. They are quick to appreciate the extra importance and dignity that their play assumes as the result of control. Girls particularly react to a feeling of inadequacy in trying a new activity by giggling and screaming. The inexperienced coach is inclined to feel it best to make an ordered retreat to something easier and apparently more suitable, but a rather longer trial usually justifies itself, for practice and increased sureness in the players improve the tone of the play.

ACCIDENTS

Occasional minor *accidents* will happen, but the coach can do much to minimize and prevent such happenings by setting, from the first, a controlled standard of play. While the coach should take every care of knocks and bruises, sympathy should be of a robust type. Care should be used without fuss. Hardihood to stand occasional knocks without too evident self pity is part of the training play should give.

The coach, however, should learn to judge between slight and more serious injury, and here knowledge of individual children's reactions will help. A junior child is lighter to fall than is an older girl, so that the latter's fall should be followed by, at any rate, a short rest. Delicate but keen children need special care lest they overture themselves, but such care should be unostentatious.

Every teacher and coach should have some knowledge of

first aid', and in the event of what appears to be a serious accident, the coach should keep calm and discourage indiscriminate sympathy and crowding round by the rest of the class, if possible giving them something to do under a team leader while she herself attends to the injured child

In cases specially of *sprains and blows on the head*, the teacher or coach may be called on to decide whether an injured but keen player should continue to play. If there is pain on movement and swelling in an injured ankle, to continue to use the joint will only tear farther the already overstretched ligaments and muscle tendons, delaying recovery. Further play should certainly be forbidden. Similarly, if after a blow on the head a child is pale and any slightest degree of concussion is suspected, further play should be prohibited. In such a matter the teacher must take the responsibility of the decisions even against the judgment of the team and player concerned

THE TRAINING OF TEAM OFFICIALS

On the coach fall the duties of *training team officials* and advising as to the administration of the club affairs but more and more, as officials become competent can the coach retire into the background, her influence becoming more indirect but no less forceful

The *choosing of representative teams* for matches is always a matter of some moment. It is unwise for the coach to take on the entire responsibility for the selection of teams though she may act as an outside impartial adviser on a small 'selection' sub-committee chosen by the players. The players ought to realize the difficulties of weighing up merit and of trying to do the best for the team in this matter

Merit alone should determine the make up of a representative team. No officials committee men secretary, vice captain or even the captain have a prescriptive right to a place in a team and any team member whose play deteriorates should be omitted from the team therewith. Possibly this is one of the most difficult personal situations that a captain has to deal with or a teamsman has to face for no one likes to be displaced and there always is the possibility of bringing in personal con

siderations. It is not a matter, however, that ought to be shirked and general guiding of opinion will facilitate dealing with the special case, when it unfortunately but inevitably arises

'COLOURS'

If 'colours' are awarded to team members who have proved their worth to the team, they should be given sparingly, so that they remain difficult to win and so worth the earning. 'Colours' may be given, ultimately, in a season to all members of a representative team, but in a small school it might be well to limit the number of 'colours' to be awarded in any one year. In some schools, a player has to be recommended for his play in three matches as well before a 'colour' can be earned. 'Colours' should be re won each season. The captain, in consultation with the coach and possibly with a small committee of players, should decide on the award of 'colours'. If the captain's position and personality are strong enough, the captain and coach alone is the better.

In supervising *the election of officials*, as the coach may do, it is of value to get the electors to consider shortly, first of all, what qualities they should look for in choosing

THE TEAM CAPTAIN

A team captain must not be chosen because she is just an individually brilliant player, she must be a leader as well, whose judgment will be respected and from whom orders and rebukes even, will be accepted. Selfish people never make good officials, for a club official must be generous of energy. The team captain, too, will need to be far seeing in representing the club and courteous in relation to other teams. She must set an example by being punctual at matches and practices. She arranges for such matters as marking out of the ground, having apparatus ready, securing an umpire, and entertaining the visiting team. She should also be able to umpire and to coach her team.

It should be clear that a captain, in getting honour in office, also takes on responsibility and the likelihood of having to meet adverse criticism. Players owe it to their elected captain to support her even to their own temporary discomfort.

THE SECRETARY

A *secretary* who is to manage the club business should have goodwill and a clear head rather than playing ability. At first the coach should advise about the procedure in calling meetings, keeping minutes, sending challenges about matches, ordering and paying for club apparatus and the keeping of accounts. A secretary who writes illiterate letters on dirty scraps of paper, delays her replies and muddles dates, brings discredit on her club.

Most teams play the same clubs or schools regularly, and it is usual for each club in turn, yearly, to do the challenging, that is, the writing first, to suggest playing.

Usually two matches are played, the first on the challenger's ground. In the event of bad weather, the officials, captain and secretary, of the 'home' ground, are responsible for 'scratching', that is, for deciding not to play and for letting the visitors know. It is specially important to decide early enough for the visiting team to cancel their arrangements comfortably.

The coach should advise about the buying of club apparatus and as to its care. Again, there should be a committee of players who should be made responsible. The lack of care of common club property is only too frequent, but if the players realize the cost and have had a hand in getting what they believe to be the most useful apparatus, they will be more likely to co-operate in preserving it. Such general training of players is likely to be an asset in similar departments of community life.

UMPIRING

Umpiring — Just as a captain needs to be more than a good player, so an umpire needs to bring more to the work than a detailed knowledge of the rules. The task asks of him maturer qualities such as self-reliance, independence, power of impartial judgment and indifference to uninformed criticism.

Helping with coaching is, to some extent, a preparation for umpiring, and a certain amount is learnt by watching others skilled in the work, but it is only by actual experience that the individual becomes a confident, reliable umpire.

The purpose of an umpire is to safeguard the right spirit in

the game she is controlling. Her position with regard to the game is somewhat like that of a chairman of a meeting. She must be impartial throughout, but ready to decide any issue promptly in time of difficulty.

An umpire not only needs to know the rules of the game, she also needs to know when and how far to enforce them. Beginners at umpiring are often afraid to take responsibility and whistle too little, and while an umpire does not want to be conspicuous, her influence should be felt by the teams. It is a sound practice for the beginner to decide that she will whistle for the next clearly marked infringement of rules and act upon this decision, showing herself and the teams that she is not to be ignored.

'HOLDING THE WHISTLE'

On the other hand, experienced umpires have to judge when to 'hold the whistle', that is, when not to whistle for an infringement. A forward fouled by an opponent in the shooting circle in hockey should be given the chance of making her shot, for instance.

It can be assumed that an umpire should be impartial and players should never question the umpire's decision at any time. An umpire should be pleasant and exhibit an unemotional, unperturbed detachment of manner, not giving the triumphant effect of trying to catch out players.

Offences that must be penalized from the first are those leading to rough, dangerous play. If a game shows any signs of becoming rough the players must be kept in check. Other than this, when a game is first started with beginners, rules are introduced gradually as the need for them arises.

When umpiring a game for beginners the infringement of a rule should be named and a sign given to indicate the direction of the free pass. For more experienced players signing is enough.

The umpire needs to arrive in good time, equipped with a current book of the rules, two pencils and paper to record the score, and a reliable watch. An umpire should remember that she has an active part to take and dress suitably. She should for instance, wear low heeled shoes, Even to blow a whistle

promptly and firmly, so that all can hear, is a matter of practice. Nothing is more disconcerting to the beginner than finding she cannot command attention at the crucial moment.

The umpire of winter games has a more active time than one for summer games.

THE HOCKEY UMPIRE

In umpiring for hockey, and other similar winter games, there are preferably two umpires and each 'takes' one half of the field and one side line. They do not change over at half time. This means that the umpire whistles for all infringements and other happenings that occur within her half of the field and also when the ball goes out over any part of one side line. If following umpire A's whistling the 'roll in' is taken in umpire B's half of the field, umpire B is responsible for the conduct of it. Thus umpire A does not interfere with play in umpire B's half of the field.

It is usual for the visiting umpire to be given the choice of ends and for the umpire in whose half a goal is scored to whistle to restart the game. Both umpires should keep the time and should arrange beforehand who in each half is to start the game and to whistle for time. One umpire takes these duties in each half.

The hockey umpire, having ordered a 'roll in', corner or free hit, does not use the whistle again when the roll in or shot is taken, unless an infringement of the rule occurs. The umpire needs to keep up with the game and yet not get in the way of the players.

THE NETBALL UMPIRE

For *netball* the court is divided between the two umpires as in hockey, but in practice one umpire is often considered sufficient. She cannot afford to stand still and should be constantly on the alert for body fouls (Fig. 22) such as pushing against shooters and should penalize them.

THE FOOT RULE IN NETBALL

The Foot Rule has been modified to allow follow through of any throw. It now stands thus:

(i) If the ball is caught by a player with both feet grounded, the player may move one foot in any direction any number of times (within three seconds) and she may also lift the other foot but, *before* grounding it, she must release the ball

(ii) This applies to players who jump to catch and land both feet grounded.

(iii) If in jumping to catch, the player lands on one foot—e.g. the right—she may put her left foot down in any direction and then lift the right foot but, before grounding it again, she must release the ball

For infringement, the umpire now looks for the grounding of the landing foot.



FIG. 27

Body foul in netball is one that players who are defending (and so mainly marking) may inadvertently use. The arm is held tense low down across the opposing player's so that her freedom of movement is restricted. Umpires must be keenly alert to stop such methods.

A player may pivot on either foot within the rule limits, but not hop or drag her foot. There must, in fact, be no change of place.

If 'bad foot work', including 'running with the ball', is penalized early, the umpire will have shown she knows what standard of play to look for, and play is likely to be kept at a satisfactory level. The umpire should know which centre has the centre pass each time and should announce it after the goal score, before restarting. The umpire needs to take special care to record every goal in games like netball, where goals are often numerous.

ROUNDERS AND STOOLBALL UMPIRES

Summer games, such as rounders and stoolball, have the same need for umpires willing to take responsibility

In *rounders* there are preferably two umpires (See Fig 23) The *batsman's umpire* calls 'no ball' for those balls above the head and below the knees of the batsman, and gives decisions relating to first and fourth bases, to backward hits and to catches

The *bowler's umpire* decides 'no balls', that is, balls that are wide or on the left side of the batsman, and she makes decisions relating to second and third bases. Decisions are given without appeal, and must be immediate and clearly called. The two umpires change positions after each team has had an innings

In *stoolball* and *cricket* no decision about players being 'out' is given by the umpire unless the players appeal 'How's that?' is the accepted *cricket* expression

There are two umpires, one for each wicket. The *batter's* umpire stands well out at square leg (see Fig 25) and decides, if asked, about players being 'run out' and announces, as short runs, those in which the batsman turns for a second run without touching the wicket with the bat. Such a run does not count

The *bowler's umpire* stands as nearly as he can in line with the wicket behind the bowler (see Fig 25), so that he can see if the batsman is out 'body before wicket'. The bowler's umpire decides if the batsman is 'bowled', 'caught', 'run out'. He also counts the overs: eight 'good' balls in *stoolball* and six in *cricket*, and calls 'no balls'. 'No-balls' do not count as 'good'

After the last ball of the over has been delivered and any runs made from it are completed, the umpire calls 'over' and the ball is then 'dead'. Inexperienced umpires often call 'over' immediately the ball is bowled, whether it has been hit or not

At 'over' the bowler's umpire moves to the new 'square leg' and becomes the batter's umpire and the other umpire becomes the bowler's umpire, with those duties, at the other end of the pitch

Umpires should be clear that, if the batsmen are running and the fieldsman manages to hit the wicket, the batsman nearer to the hit wicket is out, whether the batsman have crossed or not. The run attempted is not scored and the batsman still 'in' goes back to his original wicket

At the beginning of the game the umpires, in consultation with the captains, should decide what are to be boundary hits and how many runs these are to score, without being actually run. An even number is usual so that the batsmen do not need to change ends. Here and in rounders the number of innings should also be decided before play begins.

An efficient umpire can give a game dignity. She gains the confidence of the players and so enables them to concentrate on the play, not on the scoring. A teacher's task with regard to umpiring is twofold. She needs to be able to umpire herself. She should also by example and by teaching train the older children to serve as umpires and, further, as players to support the work of the umpire.

The Good Player — 'The good player' is 'a balanced combination of stylist, tactician and teamman'.

STYLE

Style, sometimes called 'form', is the result of correct neuromuscular control to perform the special activities of any particular game or sport. Thus style is differentiated from strength and powers of endurance of heart, lungs and muscles, though the more physical vigour is allied with style, the more successful the player.

The player who plays with good style co-ordinates the muscle groups concerned correctly and skilfully, with the greatest economy of effort. Such movement appears easy and graceful, and comparatively effortless. The way of clearing the bar in a high jump, the shooting method of a practised goal shooter in netball, or controlled, accurate passing in hockey, are each made to appear easy even though they are known to require a high standard of control.

The special points of style that belong to each game or sport develop as the result of experience. The beginner tries too hard and the result is clumsy, because he has used too many muscles. If a beginner receives no expert coaching he probably gets into uneconomical habits of moving that are difficult to eliminate later. Thus *from the first the beginner should be taught to play in good style*. To play thus easily is to gain confidence and poise from the games and to enjoy them better.

A foundation of playing in correct style will enable specially expert and keen individuals to develop their special idiosyncrasies to the best advantage later

The ability to acquire a correct style in play is much easier for some players than for others. The 'natural athletes' set a standard of achievement for the rest. It is, however, fairly well established that the finer points of play and tactics cannot be learnt until, in playing easily and in good style, the player is able to make several decisions rapidly. In netball, for instance, she does not pay attention just to passing the ball within three seconds and not running with it. Also, within that three seconds she must decide on the best person to pass to, and control the actual delivery so that no opponent gets the ball, and ensure that the pass is reasonably easy for the fellow teamsman to take.

GAMES TACTICS

Tactics in play cannot be developed until a certain degree of skill and control, that is, style, has been acquired. Broadly, the use of tactics involves the estimating of the strength and weaknesses of opponents and hence the regulating of individual and team methods of attack and defence.

Thus, individually, a defence, in netball, will watch her opponent carefully, look for strengths and weaknesses and avoid being dodged successfully in the same way twice, or a bowler, in cricket or stoolball, may feed a batsman's favourite stroke, so that over-confidence may finally lead him to try it on a ball of slightly different pitch, and a catch results.

The team captain should be able to take a wider view of the game and settle the best tactics for the team as a whole. In rounders, stoolball and cricket, for instance, the captain has to use considerable judgment in using her bowlers and in placing fielders economically.

TEAM WORK

Teamwork in games helps the development of tactics. Tactics that result from understanding between team members, attackers or defenders who know each other's methods and have mutual confidence, are far more likely to be successful.

ultimately than the more individually brilliant tactics of expert but selfish players. Individualists can thus get practical demonstration of the value of co-operation.

In addition to combined work of this kind, the keen team-man would never be justified in taking an individual risk, if failure would let down the team. Thus for a forward to retain the ball too long without passing, and to risk being tackled when tired, is bad teamwork.

The coach will aim at teaching, by a graduated series of training games and practices, (i) good form or *style*, (ii) thinking ahead and making the best of situations, that is *tactics* and (iii) combined *team play*. As skill and endurance increase so will develop possibilities for more astute and discriminating tactical play, both individually and from the point of view of the team.

CHAPTER SIXTEEN

Competition—its place, values and dangers in Games— Matches—Tournaments

In Movement Training as in all Education, there is an effort to play down the importance and stimulus of competition. There is, in fact, enough of it in life, without stressing it for children.

Competition is pleasant for expert performers—though not probably helpful for their acceptance as people—but it is depressing for poor performers.

The aim in Movement Training is for children to compete against their own best standard, whilst progressing at their own rate.

All the same, competition does enter into games and athletics and it needs to be (i) used judiciously as far as it is used and (ii) played down somewhat by the teacher, who should have an objective point of view about it.

The value of competition in play increases with age and development of skill. Competition supplies a growing reason and stimulus for effort. It makes occasions for that possibly short but strenuous testing of oneself that calls for the maximum skilful use of the whole body. Side by side with the physical focusing of effort is the mental focusing that entails the power to make oneself endure, to hold on as long as others in spite of fatigue and to keep imperturbable using physical powers as economically as possible, to attain the end in view.

Competition is of two kinds.

All class work whether movement or games, has some element of competition in as far as no individual wants to be noticeably less creative or less successful than the class average. The more positive and usually recognized form of competition is that in which the standard is made by the best competitors, the aim being not just to reach an average standard but to excel.

VALUES OF COMPETITION

The chief value of competition then is that it sets a *standard of achievement*. In adult games, county and international

matches are the objective, but the standard of play is known to vary from year to year, there exists, in fact, no intrinsic standard. In athletics it is possible to be more definite. The average running high jump, for instance, for a boy of a certain age or weight, is known. A jump of five feet, for example, is a fair average only, year after year, in the open high jump event in boys. Secondary School sports. Thus, too, times for sprints and long distance races can be compared.

In class work, while the standard is that of 'not being last', it is the better performers who interpret the commands and suggestions most successfully and so set a standard. Even though no special praise is given, a class readily realizes who is 'good'. The provision of this standard of achievement makes greater interest in improving skill and capacity, it gives impetus making a reason for effort but causes annoyance if over done.

From this increase of interest and purpose comes a livelier concern to maintain standards of health, and to be not just not ill but to be at a maximum of fitness, so that increasingly better play and effort can be attained. Training is not desirable or necessary for Infant and Junior school children, but the urge to good health habits that should come from the wish for fitness becomes specially valuable later in the unstable adolescent period. The value is both physical and mental. Enthusiasm and ambition make temperate living and control of appetites a practical issue.

Then, too, *competitive activities* give an outlet and focus for emotions, which is specially valuable for the adolescent. The need for incident and action, romance and colour in an otherwise plodding life, is supplied in a direct and not too sophisticated form. Class, 'house' and school team interests, the discussion of 'form', with the detailed understanding of the activity that results the selfless enthusiasm in the success of others and the ambition to reach that team standard of play, gives a continual outlet for emotional energy.

Organized games have reduced feuds and hooliganism between schools. Unorganized pugnacity thus takes on dignity in the organized skill of properly played football or hockey between self respecting opponents.

In school physical education there is less and less emphasis on competition. If the child is always competing, he never has the chance to practise, and improve and consolidate his powers. This trend is one that is going on not only in relation to physical training but in general education work. Hence the trend of 'group practices' which are not competitive.

DRAWBACKS OF COMPETITION

The *dangers of competition* in play mainly result from poor teaching or a low tone of conduct for a whole school, which is again a reflection on the head teacher's personality and ideals. If the teacher starts the children on competitive work needing skill and co-operation beyond their age and understanding, the result is either very slow, dull work, or rough boisterousness. All children must be trained, in simple issues first, to an understanding of the value of fair, honest play.

Unskilful play is often rough, especially with the added excitement of a competitive issue. The too glibly assumed ideals of competitive play that consist in winning or losing well, and of playing fairly in the spirit as well as the letter of the rules, are not ideals that result automatically from playing. In every case, the children reflect the ideals of the coach. Unorganized street games are notoriously inclined to break up owing to petty quarrels. Competition, without the gradual training in control, results in bad feeling, rough play, bad discipline and accidents—the bane of every teacher.

If, for instance, girls with no preliminary practice start playing shinty or hockey, with its new and difficult co-ordinations, hard ball and unmanageable stick, and the result is allowed to count more than the play, such a game is sure to be rough and dangerous. Feeling will run high, for both sides can well be aggrieved. To begin to play like this makes retracing of steps to mere training difficult, for the beginner has had a taste of excitement and has not the knowledge to realize what she lacks in skill.

DANGERS OF STRAIN

The *danger of strain*, in competitive work, for highly strung

children, must always be considered. Play must be kept in its place as play. While the majority of normal children will stop with fatigue, representative team events, particularly, may be taken too seriously. No child should upset her health for the sake of the team by continuing to play after serious injury received, or by worrying lest the best performance for the team or school should not be made.

The children should be keen, but the teacher, while wishful with the class for success, must retain a larger viewpoint.

As long as the child is under the teacher's care, the teacher is responsible for seeing that there is no overstrain. As an adult, the individual is freer to choose, but should have learnt how to choose wisely from earlier experience. The deliberate risk of prejudicing health may seem to be justified, in adult work, but such a risk is never justified for a child, particularly as the ultimate responsibility is not the child's but the teacher's. This does not mean that children should be coddled or made self-conscious. The need for action of this kind by the teacher will always be exceptional.

MATCH PLAY

In *match play* the teams definitely play for the result and not, as in practice games, to learn from coaching. In practices, individuals are encouraged to try fresh tactics and feints, and failure, at first, is to be expected. In a match, only methods of play and tactics which the team can carry through with a reasonable chance of success are wanted. Thus the group or school must have reached a fair standard of play and control in practices, so that any picked team will have both skill and knowledge of the game. Players must learn to play for the sake of the game first and for results as well as the game later.

Once a game is known, it is stimulating for all players, moderate as well as good, to have a chance of trying the feeling of 'match' compared to 'practice' play. Coaching points of tactics and style take on a real meaning—they work. Matches for moderate players are usually 'house' or 'team' events, but if the team score is kept over a period, so that the match is not an isolated event, interest will be increased.

THE SCHOOL TEAM

To have a *school team*, which plays matches with other schools, is an incentive to some extent to all players. Interest in the finer points of the game becomes keener, and the hope of becoming good enough to earn a place in the team is a spur to ambition and gives point to practice.

It is a good thing, too, for schools and clubs to meet socially for matches. Petty enmities that too often exist resolve themselves in finding the other people are 'not so bad'. The entertaining team should all take their part in acting as hosts, each might be responsible for a visitor, so that all are at ease.

The danger of having a school team is that the team should get all the play and coaching, and the many medium players, who would enjoy and benefit by games, are neglected for the few better players who constitute the team, together with a few substitutes. To interest the poorer players in playing is as great a teaching achievement as to coach the few.

A team should be chosen on a wide basis, so that there are always plenty of players to select from if anyone falls out. Nobody should get to consider herself indispensable in a team, even though she may be the best player on the side. Inability to play may be unfortunate in that the team is weakened, but, to the teacher, it means that another player will have a chance of trying what match play is like and in the long run it is the game and not the result that matters.

In some areas boys, at any rate, take part in public matches at which there is a gate. This may be less harmful for boys than it certainly would be for girls, but it tends to turn the boys' outlook too early to professionalism and in this respect is to be deprecated. Only the best performers will draw a 'gate', the boys will be playing the game for what they can get out of it, and not, in the amateur spirit, for the game itself. The educationalist encourages the playing of games for the child's sake, the exploiter of matches for the money to be made out of the children's performance.

VALUE OF RULES

Elaborate sets of rules are essentially the product of adult out

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VALUE OF RULES

Elaborate sets of rules are essentially the product of adult out-

look and methods of play *The value of rules* lies in the standardization of any game that results

Rules are made and altered as the result of experience and, in effect, the players, in accepting them, put a handicap upon themselves to equalize the game and make the play more even and more evenly distributed, and to allow strenuous but prevent and eliminate dangerous play

Thus *the offside rule*, in limiting the methods of attack, keeps the game concerned open and divides up and distributes the activity with more evenness The goalkeeper also, in hockey, is allowed extra privileges in stopping and propelling the ball, to help to equalize the difficulties of the position The rules in netball, which prevent running with the ball, holding the ball and knocking it out of an opponent's hands, ensure a quick game and prevent selfishness and rough play

Matters settled by rule, such as the size of ground, ball, duration of play, limitations of apparatus, particular marking out, all make an improved standard of play in the long run for they make possible inter team and match play, which stimulate and direct interest

TOURNAMENTS

A tournament is a series of matches to decide either an order of merit of the entering units or the best unit of all *The value of tournaments* lies in the number of people whom they interest at the start Once started they should be got through quickly, for, if the competition is too long drawn out, interest is lost

It is essential that there should exist no possible cause of dissatisfaction or doubt, among the units entering as to the absolute honesty of the conduct of any tournament It is therefore usual and convenient for all tournaments of the same kind to be arranged according to established custom, and the decision of any point that may be specially advantageous to some players, as, for instance, which player plays which first, where this matters, is made by lot

Two forms of tournaments are in general use—the American and the knock-out

THE AMERICAN TOURNAMENT

In an *American tournament* every unit plays every other, and the final placing is in order of merit. This makes fair competition, and keeps everyone in throughout the competition, thus giving moderate as well as expert units practice. It does however, take a comparatively long time to complete, and lacks the climax of finals which serve to focus interest at the end, in the knock out method.

An example of a scoring sheet for an American tournament is given in Fig 28. The scores for are added horizontally. If the method is used for tennis a certain fixed number of games can be played—nine for instance. If it is used for a series of netball or dinner hour football matches, the actual goals scored can be stated, or, as in the sample sheet, two points can be allowed for a win, one each for a draw and nothing for a loss. The putting in of the actual scores is the more interesting as it records form, and invites interested comparison. It is however, a less fair way, because a gusty day, in netball, might prevent a team from winning by as many goals as on a calm day, or, with different officials there might be small but significant errors in the time allowed this influencing results.

	A	B	C	D	E	Total	Position
A	—	2	2	0	1	5	
B	0	—		0			
C	0		—	1	2		
D	2	2	1	—	2	7	
E	1		0	0	—		

FIG. 28.

SCORE SHEET OF AN AMERICAN TOURNAMENT

How many matches remain to be played? And between which unit? Where would these scores be recorded? Which unit will win?

THE KNOCK-OUT TOURNAMENT

In a *knock out tournament* every unit that is beaten is eliminated. This means that the moderate players tend to get the least chance of play, but such tournaments are over quickly and end with a stimulating climax. As considerable advantage may accrue to a unit, owing to position in the draw, it is essential that regular procedure for these tournaments should be rigidly retained.

In arranging such a tournament, the entries should be collected by a fixed date and the make up of the competing units settled, teams in netball, couples in tennis, either by allowing players to enter in pairs or as a team, or by drawing for pairs or teams.

The names of the units are then put into a hat, and drawn out at random and written down in the order drawn. If the number of units entered is a power of two, that is four, sixteen, thirty two and so on, the units are bracketed in twos in the order drawn.

ARRANGEMENT OF BYES

If the number of entries is not a power of two there must be *byes in the first round*. A bye allows the unit receiving it to enter the second round without playing a qualifying match. There are never any byes except in the first round.

The number of byes is decided by finding the difference between the number of playing units and the next higher power of two above. Thus, if there were nineteen entries, the number of byes would be thirty two minus nineteen, that is, thirteen. If the byes have been correctly calculated, the number of units entering the second round is always the next lower power of two to the original number of entries, in this case sixteen.

If the number of byes is even, they are divided equally between the top and bottom half of the draw. If the number of byes is unequal, there should be one more at the bottom than at the top of the draw. The rounds are called first, second, third and so on, but when four units are left in, the term semi final is used, and when two only, final. In a knock-out tourna

ment the number of matches to be played is always one less than the number of entering units (See Fig 29)

The one best unit is found in the winner, but the losing unit, in the final, called the runner up, is not necessarily the second best unit, though it may be. Any unit met by the ultimate winner may be the second best. It is sometimes important commercially, as when spectators pay for seats, to ensure keen finals, and, in this case, the responsible officials may decide to 'seed' the draw, that is, so far to arrange the draw that known good players or units play in different sections of the draw, thus if these units win, they cannot meet each other until the semi final or final round

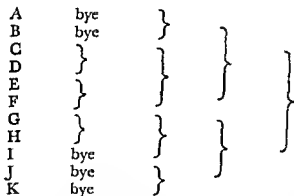


FIG 29

A 'knock-out' tournament in which there are eleven entries. There are therefore sixteen, minus eleven byes—that is five, three at the bottom of the list and two at the top.

It is possible to combine the American and knock-out forms of tournament, so that the advantages of each are obtained. With a number of entries too large for one American tournament, the entries can be split up into groups, equal or nearly equal in numbers and, if possible, making two, four or eight groups—that is, a power of two. Each group plays a small American tournament, each unit meeting every other in that group. Thus all units get play. The winning unit in each group then plays in a knock-out tournament, to decide the ultimate winner of the whole competition, in this way attaining the stimulus of the climax in the finals.

CHAPTER SEVENTEEN

*Planning a Games Period—Infant, Junior and Secondary—
in Summer and Winter—in Playground—on Playing field*

GAMES periods should be as carefully planned as are any other lessons on the time table, so that, with the apparatus and marking-out ready, the class can proceed, at once, to the activities. Delay in starting, and uncertainty, prejudices the class, makes them conscious of cold and causes failure of interest and difficulties with class discipline.

Winter games periods are more difficult to organize than are summer games periods, because of the likelihood of the players getting cold, but if techniques are practised immediately where everyone is active this should not occur.

In winter periods there must be continuous activity of varying kind. The mistake most often made in organizing is to include too few items.

In the summer the tempo can be slower, though there should still be plenty of turns of activity.

By the summer more section organization and coaching can be delegated to group leaders. By this time in the school year, the children know each other and have become used to working in sections. Older children will be working in sections coached by group leaders all the year round.

Because of the extra problems of winter games periods rather more emphasis will be given to this work here.

Nursery Class — These children are three and four years old. Their play is largely unorganized, in that they are given individual apparatus, balls, bats, hoops, and they experiment on their own with these.

The teacher will be active in taking an interest in and encouraging individual children as they seem to need it.

For Infant and Lower Junior Periods, both old, well known and new work should be introduced. The teacher should aim at including a variety of activities, for instance, running and races, ball play, skipping, jumping and contests. Roughly, the vigorous and quieter games and activities should alternate, so that rests are obtained, not by actual stops, for which there

should be no need in a well planned period, but by the more or less vigorous use of the leg muscles. Compare Team Passing with Corner Spry. It is usually as well to begin with a short, vigorous, easy activity, which ensures all being warm and stimulated before entering on the more difficult main work.

Secondary and Upper Junior Periods need to be taken in a playing field and for a longer time on end as differentiated from working in a school yard. Some of the following games period arrangements are for playground and some for field conditions. For older children however, the use of a field is essential, if they are to play such games as hockey, shinty, field handball, touch and pass, rounders, stoolball and football satisfactorily.

Pupils take turns at umpiring and the teacher should come to act more and more in a general advisory and coaching capacity. In a large class, new activities are introduced to only a group of the class at a time.

THE INFANT GAMES LESSON

An Infant lesson used as an outdoor games period is from fifteen to twenty minutes in length.

A possible *plan* for games periods for children from 5 to 7 might be

(i) *Free practice with apparatus*—balls, ropes, hoops, bean bags

(ii) *A chasing game*, e.g. 'Frog in the Sea'. If a new game is to be taken, this is the time in the lesson for it.

(iii) *Techniques Practices* (a) where all the children use the same apparatus. Here the teacher sets easily attained but progressively more difficult limitations so that games' skills are learnt, e.g. to keep the ball in the air or a hoop activity where the children aim bean bags into hoops, gradually increasing the distance.

(b) *Technique practices done in groups*, each group using different apparatus, particularly if there is any shortage of apparatus. For example there might be four groups in which one works with hoops, one with ropes, one with bats and balls and one with skittles and balls.

(iv) *A chasing game of a different type*, i.e. Circle Chase

Savage Sam, Island Tag or an All Against All or Wheel or All in Race

Singing—that is, rhythmic—games if used, must include short bursts of vigorous activity to justify their place in the out-door games period. They should be avoided on gusty days.

Indoor Games Lessons for Infants—If the infant games lesson is taken indoors the piano can be used in teaching, and singing games and dancing included.

Again, there should be an active start and finish to the lesson, known and new work should be mixed and musical and floor or apparatus activities, there should be short spells of each only. Some care may be needed to prevent disturbance of other classes by noisy work.

YOUNGER JUNIORS—OUTDOOR GAMES PERIODS

The plan for Classes I and II Juniors outdoor games periods approximates closely to the Infant arrangement, but the standard of both agility and endurance is higher. Rhythmic singing games become of less interest as skill, and so interest, in training games grows. The time given for junior games periods varies, but twenty to thirty minutes is usual.

Competition becomes of greater interest to Junior School children. Simple team games in which the issue is clear-cut, and the climax quick, are enjoyed under the teacher's direction. A strict standard of umpiring is essential. To Juniors there are no shades between right and wrong.

With these younger Juniors the span of interest is limited. They only enjoy relatively short games periods so that transporting them to a distant playing field is usually uneconomical of time.

The lessons for younger Juniors would follow the plan for Infants, but as they get older skills and techniques of rounders and netball would be learnt and the lesson end with a minor game.

By age eight or nine, children should be able to catch a ball and to throw or pass without hesitation, within the usual three seconds to the correct player, one of their own side, for instance in team passing. They should also be beginning to remember to mark their particular opponent. If infants have

had ball practices such as are outlined earlier, they should be able to play rounders with broad bats satisfactorily by nine or ten years of age

SECONDARY SCHOOL GAMES PERIODS

Older Primary School and Secondary School children from ten to fifteen are physically stronger and can retain their interest in the same type of activity for a longer time than can younger juniors so that it is desirable that their games periods should be long enough to get real improvement in more advanced team games. Forty to sixty minutes may be allotted, but in the latter case, getting to and from the playing field may have to be included. Secondary School games periods may have to be taken in the playground, but all these schools should have the use of a grass playing field, so that space and the choice of game is less confined. The pattern here would be techniques and practices related to the major games of hockey, netball, cricket, and gradual introduction of the major games leading on from the minor games.

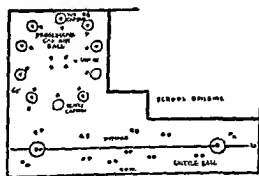


FIG. 30

An asphalt playground planned for a class of about fifty Form 11 girls for a thirty-five-minute period, to play two main games, shuttle ball and progressive captain ball (also called American ball and ring ball). The shuttle ball game fits into the long narrow space. In progressive captain ball after each goal (a catch by the captain) all move one ring clockwise the player who was standing outside a ring now standing inside. Each set plays each game for half the period. The markings are permanent.

Ideally, a class would play major team games (which does not mean just so-called national games such as football and cricket or even only hockey and rounders) during the full games period on the field with practice games included in the general activity group at the end of the ordinary physical

education period. Some training practices cannot be taken in the confined space of a playground, so that a class of children might spend possibly the first ten minutes of their field games period in practising in groups, catching and throwing, fielding, bowling and aiming before starting on the full game, say, of cricket or rounders.

Preliminary practices of this kind give all the players a chance of activity before starting on what may be a comparatively long period of waiting for a turn to bat or bowl.

As the children get older and techniques have been mastered the lesson could start with a quick warming up practice and then all would play the game. Weaknesses apparent would form the basis for the practices in the next lesson.

There should be sufficient grass playing space for all the group to play the same major team game such as hockey, shinty, touch and pass, field handball or rounders or stoolball.

Netball is a playground rather than a field game but if it is played in the games period, there ought, ideally, to be enough courts for all players to play at once.

Just as in taking group practices, the teacher can do more and more effective coaching if all groups are doing the same practice, so if all children of one age are playing the same class game, the coaching can be more easily understood and more progress in skill can be expected.

Winter games periods of this kind are best started by warming games-technique practices, and, in the actual games, the teacher, goes from group to group to give coaching.

Here is an example of a *Secondary School Netball Games' Period*—taken in playground or on field.

Warming up Activities

Running—dodge when you meet someone—stop at Whistle.
Small ball each—throw high and jump to catch.

Technique Practices

In twos, Dodge and Mark—keep Netball 'three foot rule' in mind.

In twos, practise Netball—'foot rule'—One, Two, throw as you leap
change to

In twos throw into all spaces round partner, making her leap for the ball—coach foot work.

In threes, quick direct passing, moving across the court.
Game—Netball

Coach foot work, quick directed passing and keen marking and dodging

WINTER 'FIELD GAMES' PERIOD

*Winter games period Secondary girls (Form II) —*The games are played on a field with space for two full games of hockey to be played at the same time. The time is 45 minutes.

(i) All have a stick and a hard ball and practise individually. Then in a flank line altogether, practise dribbling the ball up the field. Aim at keeping the ball just in front of and to the right of the right foot. Hold stick right hand below left and let the elbow and shoulder lead the way forward. Take the practice walking and then running, with frequent stops, the ball within reach of the player—not well ahead. Finish in a flank line on goal line.

(ii) Hit ball hard forward, avoiding 'sticks'. Recover ball and repeat hit back. Repeat whole six to twelve times in all.

(iii) Find partner and on 25 yard line, 'bully' in twos all starting at whistle. Try to get or prevent ball going over goal line. Short turns only. Repeat three to four times.

(iv) In twos practice short wrist flick passes three to six yards between partners. First take this standing. Repeat, passing all moving clockwise round space doing dribble two to three yards forward and then pass and repeat. (These practices would take 10 to 15 minutes. Everyone should be warm, and have enjoyed using stick and ball.)

(v) Teams A and B play hockey on one pitch, the teacher umpiring to begin with. Teams C and D play hockey on a second pitch. A team member umpires. The teacher umpires and coaches for each set for half the playing time (30 minutes).

After each lesson the teacher should assess the weaknesses of the team and include practices in the next lesson to improve these.

The above is an example of a winter field games period in which there is playing space for two major games. Whichever major game is chosen, the general plan is the same, namely, practices for the games, and most of the time given to the game itself.

If there is space on the field for only one major game pitch, together with some irregular space suitable for practices, each

half of the class should in turn play the major game and in turn have organised practices for the game

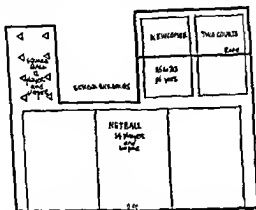


FIG. 3

A playground marked out for one main game of netball and minor practices of square ball (described in *Games With Pigeons*) and airwork. The square ball space could also be arranged for quous tennis.

PLAYGROUND GAMES PERIODS

In playground games periods particularly considerations of both space and apparatus in proportion to numbers limit choice of activities

If there is room for two major playground games an arrangement such as the following can be made

Winter games period arrangement for an irregularly shaped playground (see Fig. 30) — It is for about 30 Secondary school girls in winter and the length of the period is 40 minutes

The class works in four groups

- (i) One against three At least four turns so that all have a turn at being catcher
- (ii) Teams A and B Skittle Ball (The coach umpires for half the game) Teams C and D Progressive Captain Ball (Class member umpires in turn with the coach.) (15 minutes)
- (iii) Teams change over C and D playing Skittle Ball and A and B Captain Ball (15 minutes)
- (iv) Long rope skipping a rope per team All run in skip a given number and run out Repeat, increasing the given number

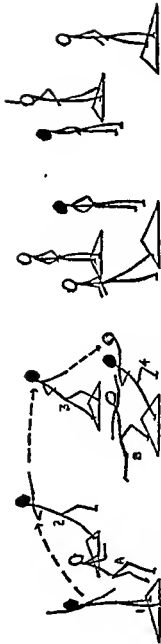


FIG. 32

Square Ball (G W P) is a fairly advanced training game for netball which fits into passage ways and long narrow spaces between buildings and lends itself to permanent marking out. The area needed is about 6 by 12 paces. The aim of the baseman, who must keep one foot grounded, is to score "rounders." These are made by four consecutive passes between the basemen, either four passes clockwise 1 to 4 or four diagonally such as between 1 and 3, or four passes between any two basemen as 2 and 3 or 4 and 1. Any baseman can start a rounder, but if the direction is changed, a new rounder is started. Thus if 4 passes to 2 instead of 1 to complete the rounder, a new rounder is started.

This variation in types of "rounders" calls for added alertness in the basemen and prevents guards from marking one or two basemen exclusively. There should be an umpire who calls the score. After each rounder, the ball must be passed to a defender of the scoring side, but there is no stop in play.

In the Figure, 5 has passed wide to 4, who has lunged out to make the catch, defence B marking too late.

(v) Dodge Ball in Threes (small balls) OR Line Tug-of War—team against team

(vi) 'Third One out' Players of three teams link arms in twos, outside hand on hip, other players try to link to outside elbow of couples, who dodge. If link is made, the third player must go.

This is continuous running and a turn lasts about 20 seconds. Repeat with a new team trying to link up.

INDOOR 'HALL' GAMES PERIODS

It may be necessary to take a *games period* for a large number of children in a confined space, either playground or hall. There should be, as always, an active start, such as an 'all in' file race repeated quickly till all are warm. This ought not to take more than two to three minutes and all the team moves together. The class will have to move about in a relatively ordered way. 'Tag' and 'dodge and mark' are definitely unusable, because runners will collide.

Some games handling small apparatus should be included if there is room, e.g. dribble a tennis ball with foot. The whole team sits if any one loses the ball.

Team file races can often be used but there should be enough teams to have not more than eight per team or turns will be too long coming round. Races in which the space occupied by the file is the field of play are usable. 'Over the Legs' (or outdoors 'Over the Bands') are examples. A class that usually can only do limited floor work will enjoy the inclusion of some races taken from cross legged or long sitting such as 'Long Sitting Race' (G W P).

Dance and dance techniques may be used to finish off the period. Dance, however, as a regular substitute for a games period is a soft option for the teachers, just as is continual unsupervised football for boys. Teachers of integrity will give children the chance of playing well-coached games. A dance period in addition to a games period is another matter.

SUMMER GAMES PERIODS

In *summer games periods* there is less difficulty in organization because there is not the same fear of the players getting cold.

There is, however, more danger of accident in the hitting and throwing of hard balls, and games must be very well spaced to eliminate such risks. In this connection it should be remembered that the main hitting area in a right handed batsman is to his left, that is, rather to the right of the bowler.

Again the periods should start with preliminary group practices as of fielding and catching, bowling and batting. For example, in the groups, A has six hits, B bowls and C and D field. Then change and all try in another position. Everyone should have a chance of active play within the first five minutes.

The children, however, want to get on quickly to the actual games. Again it is easiest for the teacher in organization and will allow of the greatest amount of effective coaching, if all players play the same game, rounders or stoolball, or, with older children, cricket. Space in these games is economized if the rounders is played with rounder cylinders, instead of bats, or if a soft ball is used. The soft ball is less satisfying for older players, however.

The following is a summer games arrangement for a playing field where there is space for two games of rounders or stoolball to be played at the same time.

SUMMER 'FIELD GAMES' PERIOD

Summer field games period for 30 girls for 45 minutes on a grass playing field—The class is divided into and is used to work in four teams.

(i) Quick Off the Mark. All have a hard ball, form up in two facing ranks 20 yards to 30 yards apart. Start by throwing high catches to each other till all are ready. Use the form in which both partners run to pick up ball and throw it to partner. Repeat the practice four to six times at least. After three turns change partners by all in one row moving one place to the left, end girl on left filling vacant place.

Coaching aims (a) speed, (b) no one to miss a catch (5 minutes)

(ii) Batting practice in twos—teams A and B. Ten girls bat at a time change over after 2 minutes (See page 202)

Team fielding practice—teams C and D. One player bats high catches to rest, who roll balls back to 'back stop'

Teams change over after 5 minutes (10 minutes)

(iii) Teams A and B play rounders on one pitch Teams C and D play rounders on a second pitch (Because it is a practice, teams play 'three out, all out', so that turns of batting and fielding alternate more quickly) (30 minutes)

If the class game is stoolball, stoolball can be substituted for rounders in the above plan

If this is done, innings should be timed and limited to 15 minutes

If there is playing space for only one game of rounders at one time, some arrangement of the following type must be used It is not, however, so satisfactory

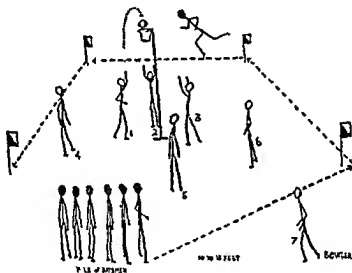


FIG. 33

Archery or Goal-Shooting Rounders (G.W.F.) is a useful team practice for not too cold days. Teams should not be larger than six to eight or turns of batting and shooting will be too long in coming round. As in Arch Ball Rounders and Circular or Passing Rounders the fielding side comes. The batting side must punch the ball (served by the bowler) so the left into the playing area. The fielding side each in turn tries to shoot as many goals as possible, while the corresponding batsman runs completely round the marked course. The shooter should have one or two fielders near by to recover and feed the ball to him so that as many attempts as possible can be made. Bases can be chairs, baskets or marks on wall or ground. As far as possible runners run outside bases and do not touch them. Fielders may not run with the ball. The numbers by the fielders show the order of turns at shooting. The game should be decided by one or two innings.

A SMALL FIELD GAMES ARRANGEMENT

Summer games period for small field or large playground, in which there is only room for one major game. Period is for 40 minutes, and the class is 30 girls working in four teams

Rounders or stoolball—Teams A and B (20 minutes)
Teams C and D

(i) Team throwing practice—in circle working in twos from circumference, throwing at flag or skittle in centre (5 minutes)

(ii) Bowling practice—Team C at one stoolball wicket, Team D at a second wicket (5 minutes)

(iii) Arch ball rounders or Goal-Shooting (Fig 33) rounders or Long Ball (G W P) Aim at having two innings each A netball is used (10 minutes)

Teams A and B change with Teams C and D half way through the period—that is at the end of 20 minutes

For older and more skilful classes, Racing rounders can be substituted usefully for Archball rounders. It should be played with a soft ball because of lack of space for hard hits. It is a direct training game for rounders and stoolball fielding.

The same group personnel would be retained over a period of weeks, if the teams were fairly equally matched. A class rapidly gets to understand the rotation of team arrangement but a diagram posted up previously or a list of events will save time on the field. It will be seen that in these periods Team A, for instance, plays Team B rotating together through the period. In the next period the teams should be rearranged so that Team A rotates with Team D, and so on.

ORGANIZATION OF GAMES' PERIODS

Finally, the *points that must be kept in mind in arranging and carrying out a games period*, on the group system, are arrangements beforehand as to (i) teams, bands, apparatus, marking out, plan of field posted up, (ii) balance of activity in events chosen, (iii) convenient size of teams for games, (iv) suitability of work to weather conditions and players' abilities, (v) economical use of space, and the need for keeping the activity and interest going continuously throughout the period. Such matters as getting ready and putting away of apparatus and marking out can be delegated to different groups, so that all in turn share the work.

CHAPTER EIGHTEEN

Athletics—Avoidance of Strain—Sports Events—Sprints—Throws

THE place of sports and athletics in school physical education has undergone a radical change over a series of years.

On the one hand the athletic view of school sports has always considered events from an adult athletic standpoint, though games skill contests, such as hockey dribbling, are included

On the other hand, the increased variety of work taken in the average *Movement Training* lesson from the Infants school up, and the facilities for field games, has made the traditional sports day less necessary

It depends on whether athletic achievement is looked on as an end in itself or as a means to an end, that is, as part of the child's experience and development

There are three methods of competing in sports and athletics —

- (i) individually,
- (ii) by team entry,
- (iii) competing against 'standards'

The competing of individuals against individuals has tended in school athletics to be superseded by competition between teams. Both of these kinds of competition tend to culminate in a sports day or period, with the need for detailed organization beforehand.

If the competition is against 'standards', there need not be one sports day on which all events are decided, but competition can go on throughout the term.

Thus for boys of 12, the running high jump 'standard' might be three feet and all boys who can jump this height gain a point for their house or team

VALUE OF SPORTS

If the value of sports lies in the actual experience and en

joyment of them, then there is definitely a place for sports which are planned not merely for the athletic children, skilled in running, but also for the non athletic, whose skill lies in other directions

Sports afternoons for all have the values of being enjoyable, of giving confidence, of letting the competitors have experience in co-operation, and in hiding self-consciousness. The sports, in fact, become one of the many examples in a good school of 'learning by doing'

The sports to be considered here are those designed to interest, as competitors, as large a number, in any school, as possible

AVOIDANCE OF STRAIN

To minimize strain, only such events as can be undertaken by an average child, and the technique learnt, during regular school movement training would be included, the number of events and length of the meeting would be limited, events would be taken, as far as possible, on a team basis and as far as possible against 'standards', there would be no prizes and the order and choice of events would be arranged to benefit the children, not to make display for a public function. A Junior School sports might be carried out in an ordinary games period, and happen comparatively 'little and often'

In athletic competitions in which each individual competes against a standard, graded to age and sex, practice may go on throughout the term. There is little strain in competing and to gain points for the team or 'house', every child who reaches the standard helps the team. It is just as important for the moderate performer to reach his best standard, as for the few specially able children, because it is the aggregate of points that counts for the team's success

CHOICE OF EVENTS

The events chosen for a schools programme must cater for all ages concerned and for varying abilities that is there should be chances to excel in aiming throwing and the exercising of agility and balance as well as in running and jumping. Thus successes will have more chance of being divided

among a number of competitors, instead of, as so often occurs, being confined to one or two specially fast runners or expert jumpers—the people with good leg muscles, heart and 'wind'. In a mixed school there must be different events for boys and girls, and it is undesirable to try to raise the girls' standard by comparing results with those of the boys.

In sports if the significance of success is made too marked, winning becomes too important to the competitors, and the possibility of non success a matter of anticipated discredit and ignominy. The whole competition is then a mental strain, and while such intensity of effort may be justified for adult performers, teachers will recognise the ill effects on immature, suggestible children.

It has been found that for children to compete in house or other team events is just as much strain as was the individual competition that team competition replaced.

Hence competing against 'standards' and not against individual people at all is widely used.

TRAINING OR COACHING

The question of *training* always arises in connection with sports. Children of Primary School age should because of their regular movement training lessons be able to take part in properly arranged and safeguarded sports without intensive, individual special training.

It is necessary to discriminate between training and *coaching*. Training makes work of play while coaching makes play more interesting. While the Junior School child should not consciously train for sports all school physical activities equip the child so that the sports can be of value and not of detriment.

In, for instance, jumping all children from Infant days, learn to jump lightly, with loose, supple ways of meeting the floor, so that when high and broad jumps are attempted there is a cultivated flexibility of the body that is the best safeguard of all against the jar of landing. Sprint starts, in which the aim is to get 'off the mark' quickly can be practised with interest.

The older Secondary School children may need to train and benefit from it but training needs to be directed expertly. One suggestion is that class practices might extend over some six

weeks before the sports meeting, in small spells only, possibly during the weekly games period

LIMBERING UP

Because warm muscles give a better and easier output of effort and are less likely to be strained, *limbering up*, before maximum efforts, is always desirable. Such movements might include running on the spot, lifting the knee to the chest and holding, knee raising to touch the forehead, kicking the hand forwards and sideways, body twistings, skipping and easy jog trotting changing to sprinting. Such movements would be taken in quick succession and quite informally. During rest periods some extra clothing should be worn, both to avoid catching cold and to keep the muscles warm and supple. Similar *limbering down* movements are used after strenuous effort.

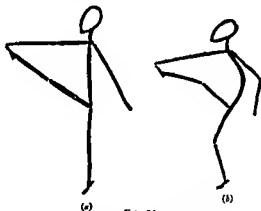


FIG. 34-

KICK THE HAND SIDeways

This is one act very used for limbering up. Which is the more flexible kick (a) or (b)? Why?

SCRATCH AND HANDICAP EVENTS

A 'scratch' event is one in which all the competitors start level, thus in a race all would start at the 'scratch line', the starting line from which the race distance is measured. In a *handicap event* the scratch competitor, in a race runs the whole course, whereas the less proficient runner covers only the course minus

the length of his handicap. Handicaps, in races, can be allowed in time instead of length. In swimming events competitors are given a number of seconds start and the last to enter the water is thus the 'scratch' man.

The usual placing of children in senior and junior, age, weight and height groups for events is also a kind of handicapping. On the whole, handicap events in the usual sense of the word are best eschewed. The judging of the amount of handicap to be allowed is difficult and lays the handicapper open to charges of favouritism, which, though probably quite baseless, are better avoided.

The events—that is, the races and contests that make up the sports programme—can be divided into five groups

- (i) Running races—mainly sprints
- (ii) Throwing and aiming contests and other games technique events
- (iii) Jumps
- (iv) Agility events
- (v) Relay team races which can combine varieties of the other four classes

Views about *events suitable for different age groups* vary. For boys and girls from eight to eleven, one suggestion is as follows — flat races of 50 yards for age eight to nine, 60 yards for age nine, 70 yards for age ten, 80 yards for age eleven, and a high and long jump for ages ten to eleven.

For boys twelve to fifteen are included flat sprints of 75 yards to 100 yards, for each age group, a long and high jump, hurdles 75 yards of seven flights of hurdles 2 feet 6 inches high, and a 100 yards relay race (four by 100 yards).

For girls age twelve to fifteen are included sprints (90 yards for aged twelve plus and 100 yards for thirteen plus), a high jump treated as a standard event, and hurdles and a relay race of the same conditions and distances as for boys.

The limiting of entering for events. It is suggested that in the Secondary School a girl might reasonably compete, at a sports meeting, in three events—a running event, a vault or jump, and a throwing or an event involving special games technique such as netball shooting, or football or hockey.

dribbling—provided that there are no heats on the finals day. For Juniors two events are considered sufficient.

This estimate, however, is based on an assumption that all events are of a strenuous and seriously athletic nature. Such events as Grecian or flower pot races have their place and value in school sports just because they are less effortful, while calling for skill.

OVER EMPHASIS ON PRIZES

It is difficult to eliminate the glamour of individual championships, but as far as possible, team should replace individual competition, and, in any event, all success should count for team divisions, such as 'house' or form. Individual prizes are not necessary, since they may make the coveting of the prize of greater importance to the competitors than the satisfaction in actual achievement. In extreme cases, such prizes may even lead to unfair competition to gain a specially coveted article.

A picture, cup or shield, which is given to the unit (team, class or house) with the greatest aggregate of points and which is rewon yearly, is in the nature of a permanent record of results, and is of value in giving to immature minds a concrete focus for the abstract championship idea. Some specialists feel that even such team trophies as these should be eliminated, for adults.

TRACK AND FIELD EVENTS

Running races are classed together as track events because they were originally run on a cinder track. They include all distances of purely running or flat races. Opposed to these are the 'field' events which were originally performed on grass, and include jumps and throws. Hurdle races are thus classed as field events though they may now be run on cinders.

Running races for children consist of short distance races run at top speed. Such sprints are preferably run on a straight course so that there is no interference between the runners. To run on a cornered course which entails a right angle or complete change of direction handicaps the better runners in that they cannot get the advantage of their potential speed because of having to slow up at each turn. A circular or oval track partly eliminates this.

For adults, running 'track' races are classed as *sprints*, which include distances up to the 220 yards, middle-distance races, the quarter and half mile events, and long-distance races of a mile and over. The long-distance races, at any rate, are run on a curved track, and allow of some manoeuvring for position. Long-distance races are quite unsuitable for children of school age. In some school sports, a quarter mile race for older boys is run as a long-distance race—that is, with a slower beginning and a husbanding of resources for a sprint finish in the long distance style. Long-distance races should not, however, be attempted without careful training and such training is not suitable for growing children.

The races and contests undertaken are to be carried out to the uttermost of effort and ability, but the educationalist will not even suggest types of events that he considers unsuitable for the growing physique, because to tell either boys or girls that they are physically not strong enough to undertake an event is to make them self-conscious.

Short course sprint races, at any rate up to 100 yards, should correctly be run in lanes, divided by marked white lines, so that each runner has a clear course. The width of each lane is three and a half to four feet.

Adult races are run in *spike soled shoes* to prevent slipping. It had been calculated that, with runners of otherwise equal powers, the wearing of spiked shoes should give the runner an advantage of two yards in a hundred. Thus it seems fairer to prohibit the wearing of such shoes for all if all the runners cannot afford them. Spiked shoes are specially valuable in high jumping on grass, as they prevent slipping and awkward falls in taking off. The heel as well as the sole is here spiked.

THE START FOR SPRINTS

In sprints a good deal depends on the start. The crouch as opposed to the standing start is the more effective. The usual method of coaching such a start is as follows. At the starter's command 'On your marks', the runner crouches, the front foot some six inches behind the starting line and the rear foot so placed that, when kneeling, the knee is opposite the instep of the front foot. The hands palms inward, rest lightly just

behind the starting line. In adult races, the runner may use prepared wooden starting blocks, which are hammered into position, and give thrust to the first steps. They are considered to be worth one tenth of a second in a 100 yards sprint.



FIG. 35

One form of crouch start for sprints (a) On Your Marks, (b) Set, (c) Go.

At the command 'Get set' or 'Set', the knee is raised and slightly straightened and the body weight comes forward some what, back still flat. At 'Go!' or the pistol shot the runner pushes off strongly with the rear foot and the body, which almost falls forward, is kept well forward until the runner has covered several strides.

The arms, in sprinting, may be swung straight forward and back, piston style in the American fashion, or across the body, but arm action should help and not hinder the runner's speed. The starter should stand behind the runners to give the signal, so that the runners may not be tempted to watch for the signal.

The runners should sprint right on into the 'tape', for which worsted and not real tape is used. The tape must not be touched with the hands, but the arms in finishing should be thrust back, not raised above the head, as this tends to check the body momentum.

The tape is only considered as a guide to the judges. The race is won by the first competitor to cross the finishing line with his feet, and where second and third places are to be decided in a race, this alone decides. As the result is settled so quickly, there must be more than one judge, and the judges aim at standing so that they are looking along the tape at the finish. For adults, track races may be determined by a 'photo finish'.

Hurdle races are not strictly track events, but it is convenient

to consider them here under the races section. Hurdle races are popular spectacular events, but the complicated technique involved and the cost of procuring hurdles makes the event of little practical value for schools.

Hurdling will probably figure more often in the form of informal hurdling over forms arranged round the playground, and, in this, there is no reason why there should not be an approximation to correctness of bound and stride.

In taking the hurdles, the spring made should be only just sufficient to clear the hurdle, the spring being in the nature of a big running step or bound. To jump higher than is necessary is to waste both effort and time.

Walking races are not popular in school sports because the children are at an age when they prefer violent outputs of energy (sprints) and a quick climax, and because of the difficulty of differentiating between walking and running. The distinction is that in walking both feet are never off the ground at once, whereas running is actually a series of bounds off the ground.

Cross country running is a running race over open country. As there is a considerable test of endurance of heart and lungs, training, before entering the event, is essential, and thus this class of contest is unsuitable for any but Secondary School boys.

THROWING AND AIMING CONTESTS

Throwing and aiming contests include such events as (i) throwing the handball, cricket ball, stoolball, or rounders ball for distance, (ii) putting the shot, (iii) football kick, and (iv) netball goal shooting. Throwing the hammer, javelin and discus are not generally used for younger children.

The events in this section take a comparatively long time to decide and are not of acute spectacular interest. They bring in children possibly otherwise unable to compete, and for this reason some events of the kind should be included in every sports programme.

In the *hard ball distance throw*, arranged as an individual competition, each competitor in turn runs up to the starting line and throws the ball overhand. The feet must not be on

or over the line until after the ball has been thrown. In some contests, the competitor may not cross the line until the ball thrown touches the ground. In either ruling, a foul counts as a trial. The point where the ball drops is the limit of throw, not where it rolls to afterwards. There must be a judge to check that the throw is not made over the line, and the judge of the length of throws, who after each throw puts a 'named' peg where the particular competitor's ball dropped.

Each competitor has three turns, the list being worked through consecutively three times so that there is an interval for rest between each throw. The longest throw only of each competitor's three throws is counted. Whatever type of hard ball the school uses in games should be used. A tennis ball is not suitable as it is not sufficiently heavy to carry well.

To arrange a *distance throwing contest on a team basis*, the throwing space should be divided in front of the starting line by three lines drawn parallel to it and distant from it for girls below ten, 17 feet, 28 feet and 40 feet, for girls above ten, 22 feet, 33 feet and 45 feet. These figures are only meant to be suggestive. Probably they err on the easy side.

To throw a ball that drops between the first two lines counts one point, beyond the second three points, and beyond the third five points. The teams throw in quick succession, one trial each being allowed. If the teams are unequal, the score is fixed by an average of results. If any thrower steps beyond the starting line or circle in throwing, the throw is recorded as zero in estimating the average score for the team.

Putting the shot, if included in Secondary School sports, should be open only to boys from twelve upwards. A six to eight pound weight is sufficient and it is put from a seven foot diameter circle. The put is measured to the point where the weight drops and the competitor must remain in the circle until then. The co ordination of hand and arm and footwork are complicated. Reference should be made to a special hand book for details of technique.

Throwing of the *Javelin* and the *Discus* are recognized events in women's athletics. The special technique needs to be known to the teacher, if girls are to be trained to take part in these events.

Football kick can be taken with either an Association or a Rugby ball, according to the code played. A scratch line is drawn, from behind which the kick must be taken, and the distance kicked is measured to the point where the ball drops. The contests may be made to include kicking with each foot in turn.

Netball goal shooting contests may be arranged so that each competitor has some three to five shots, taken from different marks, the first on the shooting circle and the remainder graduating to progressively nearer positions. This makes a long-drawn-out event where there are a number of entries. Score is made by the number of goals netted.

As a team event, one point is scored for every competitor who nets two goals out of five attempts, from a distance from the post of ten feet. For more skilled competitors, three goals out of six or five attempts might be the standard, and the distance increased to twelve feet from the post. A further form of the competition allows each competitor as many shots as can be made in one minute.

Among other *tests of games technique* that can usefully be included in sports programmes are rounders distance hitting, Rugby and netball passing relays, football and hockey dribbling round obstacles, and cricket, rounders and stoolball bowling for accuracy.

JUMPS

Jumping events that might be included in a sports programme are (i) high jump, running and standing, (ii) broad jump, running and standing, (iii) hop, step and jump, running and standing, and varieties of these. In the past, jumping has been a matter of individual competition, but team jumping events are much to be preferred because individual strain is lessened and more competitors can take part.

HIGH JUMPING

High jump over a rope or lath is taken either from a standing or running start.

Standing High Jump is made either forwards or sideways. In the forward method, the jumper faces the rope and takes

off both feet, while in the sideways method, the jumper stands with his right side to the rope, if he jumps off the left foot, and the jump is made by a strong swinging upward of the right leg and spring off the left leg in the scissors form. With both, arm swing should be used to help the body impetus and both take off.

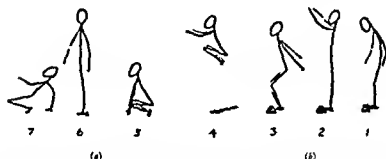


FIG. 36

Standing Broad Jump—(1) The jumper toes the take-off line and looks down to make sure that his toes are not over this line from which the jump will be measured. To jump from beyond this exact mark constitutes no jump. (2) The jumper swings the arms forward and (3) then back as he bends the knees. (4) The quick knee straightening with the forward swing of the arms takes him high into the air and the knees are drawn up so that the landing will be delayed as long as possible. (5) The jumper lands in crouch or 'all fours' position aiming at falling forward preferably. (6) He stands up without moving the position of his feet and turns round to look at the mark that has been made behind his heel—that is the distance jumped. (7) If the jumper in landing tips backward on to the hand the distance jumped will count only to the hand position. For distances children of different ages should be able to jump see page 263.

Running High Jump is done in three styles (i) forward, (ii) sideways, oblique or scissors, and (iii) shoot or roll-over styles. Of these, the forward style with the legs tucked up and the body upright is rather a gymnasium form for low jumps than for clearing heights. The oblique or scissors jump has in adult competitions, been superseded by the roll over jump, where the height attained is the main aim. The forward form is taught first as the least complicated.

Any running high jump can be divided into three parts (i) the run and take off, (ii) the jump, and (iii) the landing. The run should be short, the steps becoming shorter and quicker as the jumper gets nearer to the rope. If the run is too long, the jumper will tire himself before the highest jumps are reached in a competition. A flexible landing should have been learnt earlier in the course of many easier jumps.

In high jumping competitions there should be a sand pit dug out, to the depth of from six to twelve inches, into which com

petitors land, thus avoiding jar. This, however, does not obviate the need for personal flexibility in landing.

Lower jumps, forward and oblique, should be learnt off either foot. If the jumper finds difficulty, it is not a question of ability to jump, but of inability of the mind and brain to send the correct co-ordinating message to the muscle groups.



FIG. 37

Sideways scissor style of jumping: the jumper has taken off the nearer left leg.

In high or broad jumping, however, everyone tends to jump better off one leg than off the other—the left rather than the right usually.

In a *forward high jump* the jumper runs at right angles to the bar or rope, the legs have to be raised strongly forward, and the jumper has to raise himself so as to get the length of the trunk as well as the flexed leg over the rope. In oblique sideways jump only the length of the trunk has to be got over the rope so that a higher jump is made for the same output of energy in the spring. In teaching good form in a forward jump the class may be told to aim to get the legs in a diamond form after the take-off. Thus the feet will be together and the knees turned out while in the air.

In teaching *oblique sideways jump*, the rope should be low so that the jump itself is not a difficulty. The aim should be to concentrate on the correct form. The jump is made from the foot farther from the rope—that is to approach the rope obliquely from the right, means jumping off the left foot. The knees should be straight in the air, the chief flexion after the take-off, being in the hip joint. Free practice over an

imaginary rope can be used. High kicks are a useful limbering-up practice for this jump.

In the *roll-over style*, by the help of body twist, the body crosses the bar, flattened out. Thus the trunk, at the highest point, is roughly parallel instead of, as in the forward and oblique styles, at right angles to the ground. The method, when perfected, means that the jumper can jump relatively higher for the same amount of spring, by using the roll-over instead of the scissors style, because the centre of gravity of the body has in the roll-over style to be raised less from the ground.

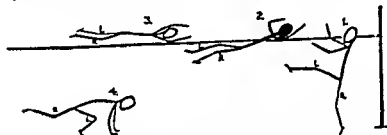


FIG. 38.

1 to 4 show the stages of the roll-over style of jumping. The jumper, running in this instance from the right, kicks the left foot strongly (1), following it immediately by kicking with the right (2) and rolls clockwise (3) to land on the leading foot, the left (4). A number of variations of this style are used, but the principle is the same in all. It is only suitable for jumpers who can reach a fair height.

Graduated posts are necessary for measured high jumps. A lath is the best mark to jump over, for it rests on the pins and falls at the slightest touch. Sometimes a rope with weighted ends is substituted, but it may fail to fall off for a poor jump. A flag attached to the middle of the lath or rope helps to mark the height to be jumped. In competitions it is usual to allow three attempts in all, at each height, before elimination, but for children below fifteen years two attempts are enough.

In a competition to find the highest jump, the first height of the bar should be such that the maximum height is reached at the fifth or sixth jump. This minimizes overstrain and it is usually considered that the jumper's sixth jump is his best. Jumpers should be allowed to start jumping at what height they like, in the course of a competition.

LONG OR BROAD JUMPING

Standing broad jump is usually taken from a line on the

ground. The jumper, weight on the ball of the foot, swings the arms forward, then back and forward again quickly as the jump is made. As the arms swing back the knees are bent. The landing should be on the ball of the foot, and the jump measured to the back of the heels. The aim should be to jump high and lift the knees. If the jumper in this or any long jump steps or falls back after landing, the mark nearest the take-off line gives the length of the jump, or the jump is disallowed. This should be first practised over a marked space and not as far as possible.

Running Broad Jump — This jump needs a longer run than does running high jump, for it is the runner's gathering momentum, culminating in the high spring into the air, that gives length. A take-off board should be let into the ground flush with the track level, or a line may be marked, and to step over either of these constitutes 'no jump' in a competition. If the line is used, it must be clearly marked so that the jumper can see it and judge his distance from it at the beginning of his run. In a games field, a permanent cinder track, take-off board and pit are often arranged at the side of the main playing area. The pit should be about 4 feet by 15 feet.

As in the standing broad jump, the distance jumped is judged from the take-off line to where the heel marks first touch the pit, so that the jumper must aim at landing and falling forward rather than back. Whenever a maximum long jump is made, the landing must be into a pit. Sand mixed with the loosened soil gives a clear impression and a slight dampness is desirable.

AGILITY EVENTS

If it is agreed that one value of school sport lies in the number of people interested at the start, then the inclusion of *agility events* is a foregone conclusion. They include such events as flower pot race, jam jar balancing race, slow bicycle race or cycling between skittles, or dribbling a hockey or football between skittles.

They can be roughly grouped as those of balance and control, running, with variations, and events in which two or more competitors work together, and they can be contested

individually or by teams. Almost everyone can find some event of this kind which they can enjoy entering.

The *flower pot race* may be done with two flower pots strung together, or free, or, if competitors are not very skilled, three pots can be allowed. A short race of from six to ten yards is sufficient. All start standing on their pots behind the starting line, and, at the finish, must cross the finishing line still on the pots. A competitor who falls over or puts a hand on the ground may go back to behind the starting line and begin again. More than one judge is needed.

In the *Grecian race*, a jar, or bean bag, is balanced on the head. This race is valuable because it puts a premium on erect carriage, in which position the jar, if fairly weighty, can be balanced successfully. Such a race must be short. Skilled competitors may be expected to step over low forms in the course of the race.

These 'balance' events are useful because they give a chance to others besides runners, and they are less tiring than the average running event and give competitors a rest.

Individual running agility races include such events as thread needle, skipping potato egg and spoon sack, kangaroo hop and obstacle races.

Skipping races should not be more than about fifty yards in length.

In the *egg and spoon race*, the competitors can start egg in spoon, or egg on the ground to be picked up. The egg must never be touched with the hand. This, because of the control needed, might be included in the balance group of agility events. The running cannot be at top speed so the race often attracts the less athletic older girls.

In the older form of *potato race*, a similar receptacle was placed in the starting line for each competitor, and she collected and placed in the receptacle one at a time a number of potatoes similarly spaced out for each runner, on a line at right angles to the starting line. Four to six potatoes were usual.

This is very strenuous and may be replaced by the collection of all potatoes in one journey. As a team relay, this

becomes alternate collecting and replacing of the 'potatoes' by each runner. Bean bags are generally used as 'potatoes'.

OBSTACLE RACES

Obstacle races vary from those including elaborate built up obstacles to informal ones, taken with a minimum of apparatus as a general activity item in a movement training period. The former kind is costly to set up and the expense hardly seems justified for school sports. Such obstacles might include scaling a wooden wall, crawling through hanging barrels, crossing see saws or a water jump made by a tarpaulin supported along its edges and filled with water. Crawling under a tarpaulin or net is easier to arrange, as is also crawling under, jumping and running along forms.

If the tarpaulin to crawl under is of limited size, it is sometimes a good plan to have early in the race, an obstacle requiring skill such as throwing a tennis ball into a basket fixed on an upright post, or threading a needle, which reduces the number of competitors who are, at one time, attempting each of the remaining obstacles. Five to six obstacles are usually enough. The competitors should be quite sure what they have to do before they start.

An obstacle race can be arranged on a straight or a circular course. If the space is sufficient, the apparatus can be arranged before the meeting on a course to itself. If, however, it has to be put out during the programme, delay can be avoided by having a field item such as jumping to precede immediately the obstacle events, so that the apparatus can be set out during this time. If the obstacle race includes obstacles such as a water jump after which competitors would need to change immediately, it must come at the end of the programme. It should, however, be possible to make the race interesting and varied without such exigencies.

In obstacle and other races vulgarly comic items such as bun eating should be avoided. There should be plenty of chances for fun without such laboured effort after jokes.

Agility events in couples or groups include such contests as three legged pick a back, back to-back, wheelbarrow, camel and sedan chair races.

In a *three legged race*, run in couples, the inner ankles are tied so that the feet touch, sometimes the calf immediately below the knee is tied also

In a *wheelbarrow race* the 'barrow' should be supported by the thighs, not below the knee, as the strain on the 'barrow' is then too great. A grass surface is desirable. As file relay race, each 'wheeler' of a 'barrow' runs back and becomes the next 'barrow'.

The *sedan chair race* is for groups of three, two making a seat on which the third is carried

All these events, if used, should be decided over short courses, well within the abilities of the age group of children concerned. They may be looked on as offering a lighter interlude in the programme, and it is when effort is prolonged that accidents occur. The teacher should take no risks.

Tug of war is not included in sports for children, because too prolonged tugs may be harmful.

RELAY RACES AND CONTESTS

Team Relay Races and Contests—Team events can be introduced freely into school sports programmes. In a winning team, no one member can take the credit, and the moderate as well as the good performer knows that his individual effort helped.

Relay races in the games period are only for occasional use. They have tended to become the poor teacher's resort. For continual use, they do not give individuals enough chance of using initiative.

File formations—In file races, the files should be at least four feet apart, to avoid confusion and to allow the teacher to see the whole formation.

In such races as in Fig 39, five to six to a team are preferable for thus the result is less long delayed and turns of activity come oftener. When the whole team moves or when, as a 'Lifting Race (G W P)' the file occupies the field of play, teams can be larger if necessary given a controlled class.

The releasing in a file relay is done by touching hands—decide whether right or left—or by giving a band, bean bag or baton to the next runner. The use of caps or handkerchiefs

should be avoided. It is essential, in all these file races, to have a definitely marked *starting line*, dividing off the field of play, and for a runner to start over this line *before* being released should disqualify the whole side. This point is of great importance in the teaching of these relays. There must be a starting line and an honest start each time.

It is often in these races advantageous for the teams to put one of the better performers to run first and the best of all last.

Where the activity is new to a class the first attempt should be non-competitive so that the teams find out exactly what they have to do.



FIG. 39.

ALL IN RACES

All in Races in which the file moves simultaneously over the field of play are rather of the nature of warming class activities than athletic events. In a simple running form each file at 'Go!' starts in a body, keeping in relative file positions, and all in quick succession either (i) touch a wall, or (ii) run round a 'post', or (iii) jump a low rope and get back to file position. The first file to be back in its place, and still, in the prescribed position, wins. The race is thus really decided by the *last* members in each file.

Races in which the space occupied by the file is the main field of play are mainly for large numbers in a small space and they are often of limited activity. They thus specially suggest themselves in connection with 'hall' work. Perhaps the best-known examples are 'jumping over legs' and variations of arch and tunnel ball. They are virtually never used if there is enough space for anything else.

Before starting a race the teacher should check whether teams are equal in number. Players competing twice should usually do so second and last, so that they have a rest between

In progressive file relays, it makes the progress of the race clearer, both for teacher and class, if the first runner in each file is distinguished by crossed bands

BATON PASSING

From an athletic point of view, relay races are usually run on a circular or oval long distance track. Such relay teams consist generally of four members. Each teamsmen may run the same distance, as, for example, when a mile race is divided between four runners each of whom covers a quarter of a mile, or each runner covers a progressively longer distance, for example, 220 yards, 440 yards, 880 yards, and a mile. The releasing of the next runner by the one before may be done by touching hands, but the *passing of a baton* is the officially recognized method.

A marked distance of twenty yards in the course of the race—ten yards either side of the starting line—is allowed within which the exchange of baton must be made. This allows the exchange to be made while both runners are running at top speed, which decreases the time taken for the whole race. The practice of such exchanges slowly and later at top speed is an important item in preparation for the race. If each runner's distance in the race does not complete the lap of the track, more than one set of 20 yards releasing line is necessary. For details of baton exchanges, reference should be made to special handbooks on athletics. Rules can be used for practice.

The team captains draw for choice of order of position in starting, that nearest the inner bend of the track being the best. As in long distance races there can be manoeuvring for inside positions, during the running but each fresh set of runners must start in the relative positions decided by the draw.

If the sports field is spacious enough relays of this type can usefully be included in school programmes. The inside of the course should be marked with flags and different teams should wear distinguishing colours. Fifty yards race divisions make a suitable average distance for Junior School relays of this type. The runners should know beforehand their order

of running, and starting positions. To try to arrange such an event as this on the spur of the moment results in delay and waste of time.

STANDARD TESTS

By a standard test is meant a contest in which each individual competes against some accepted standard for his age, instead of against other competitors. In a sprint, it is the winner who sets the standard, and however good the time of the rest of the runners has been, they have failed by the winner's standard. If, however, the sprint were run as a standard test, all who finished in a good average time would have passed the test. Tests, however, need not be wholly athletic events adapted.

The value of the standard test arrangement is that practice and effort can be spread out over a long period, and so physical strain is lessened. Also the mental strain of competition and personal rivalry is eliminated. Success to an individual does not mean the failure of the rest. Thus the standard test method of athletic competition gives value to the best efforts of the average performers and all have a chance of seeing how they improve in relation to agreed standards. If a 'house' or team system exists, each test passed counts for the combined team result and the team objective will be to get all the team members up to the test standard.

In order to interest more competitors it is advisable to have say, three, standards for each event.

For example, for girls of fourteen in the high jump the lowest standard might be 3 feet, middle standard 3 feet 4 inches, highest standard 3 feet 8 inches.

These standards are arranged so that about 80 per cent of the competitors will be able to pass the lowest, about 50 per cent the middle, and 20 per cent the highest.

A difficulty in organizing the use of 'Standards' is that of the timing of shorter sprints—anything under 100 yards. In so far as the judging and timing is uncertain, dissatisfaction is sure to arise. Timing has to be done by a stop watch, and if this testing is done in the games time there will be too little activity to justify such a use of the time.

Some non athletic activities lend themselves to this form of

testing, netball shooting, throwing and bowling, standing broad jump, and hop, step and jump

At the end of this section is given an athletic aim chart, arranged according to age and differentiating between abilities of boys and girls

Netball goal shooting is fairly easy to judge for if the ball is netted three times out of six trials, the test is passed, but at what age should a girl or a boy be expected to attain this standard? Too high or too low a standard reduces interest equally.

IMPORTANCE OF THE JUDGES

To sum up, the value and success of standard athletic tests depend on the scrupulous accuracy of the judges. Apart from the question of integrity, there arises that of ability and knowledge, and, in such matters as timing sprints, the personal equation, in managing the stop watch, can never be neglected. Should one judge act throughout a school, there is more likelihood of the standards being equal partly because personal variations are lessened.

ATHLETICS AIMS CHARTS

(a) BOYS—AGED 8-15

EVENTS	8	9	10	11	12	13	14	15
<i>Feet and Inches</i>								
Standing Broad Jump	3 4	3 8	4 0	4 6	4 9	5 0	5 3	5 6
Triple Standing Broad Jump	12 0	12 3	13 0	14 0	14 6	15 1	16 0	16 9
Running Broad Jump	6 0	6 6	7 0	8 3	9 3	10 3	10 6	11 0
Running High Jump	2 2	2 5	2 8	2 11	3 0	3 4	3 6	3 9
Football Throw (over head two handed)	14 0	16 0	18 0	20 0	23 0	24 0	27 0	29 0
Football Throw (under arm sling)	19 0	22 0	26 0	29 0	33 0	37 0	42 0	47 0
<i>Seconds and Fifths</i>								
30 Yards Sprint	6 1	6 0	5 4	5 3	5 2	5 2	5 1	5 0
40 Yards Sprint	7 4	7 4	7 2	7 1	7 0	6 4	6 3	6 2
50 Yards Sprint	9 0	8 4	8 3	8 2	8 1	8 0	8 0	7 4
60 Yards Sprint	11 4	11 2	10 4	10 3	10 0	9 4	9 2	9 0
75 Yards Sprint	14 1	13 3	13 1	12 3	12 1	11 4	11 2	11 0
100 Yards Sprint	19 1	18 3	17 1	16 1	15 2	15 0	14 1	13 2

(b) GIRLS—AGED 8-15

EVENTS	8	9	10	11	12	13	14	15
<i>Feet and Inches</i>								
Standing Broad Jump .	3 0	3 4	3 8	4 1	4 5	4 8	5 0	5 3
Standing Triple Broad Jump . ..	11 0	11 3	12 0	13 0	13 6	14 1	15 0	15 9
Running High Jump ..	2 0	2 2	2 6	2 9	2 11	3 3	3 5	3 8
Football Throw (two- handed) ..	12 0	14 0	16 0	18 0	19 0	21 0	22 0	23 0
Football Throw (slung) ..	13 0	15 0	17 0	19 0	22 0	25 0	28 0	30 0
<i>Seconds and Fifths</i>								
30 Yards Sprint ..	6 3	6 3	6 2	6 0	5 4	5 4	5 4	5 4
40 Yards Sprint ..	8 2	8 1	8 0	7 3	7 2	7 2	7 2	7 2
50 Yards Sprint ..	9 3	9 2	9 1	9 0	8 4	8 3	8 3	8 3

CHAPTER NINETEEN

The Organization of an Athletics Meeting—Officials— Entries—Programme—Planning the Available Space— Apparatus

THE organization of an athletics meeting includes both the school sports afternoon and the class games period meeting that is recommended for juniors. The methods of organization are essentially similar but the games period sports are less elaborate in detail. They need however just as careful planning ahead unless they are to reproduce the faults of delays and warts which have too often been associated with sports of any kind. Here the school sports afternoon is considered primarily.

The *preliminary arrangements* must be started some weeks before the sports day. Older adolescents need chances for systematic training but for younger children choice of events well within their powers and a short period only of extra stimulus is better. This does not exclude group coaching in technique as in crouch starts and supple landings. If the school has no field always available the use of a field should be secured in good time.

Sports are best arranged by a small committee but there must be one person who is responsible for organizing the arrangements decided upon. Divided responsibility means lack of authority. The main duty of the despotic sports organizer will be to think ahead and apportion duties for other people to do. This sounds easier than it actually is. The organizer must be clearheaded, tactful and willing to stay unostentatiously in the background unless and until she sees some small hitch is about to occur.

OFFICIALS

It is possible to have a large number of officials with high sounding titles. Where in a school meeting such as is being considered here everyone would know everyone else at least by sight there would need to be less elaborate arrangements as to printed programmes, numbered competitors and officials. Actually a few officials with common sense and willingness to

co-operate will be far better than a number of badged people, who do not know or understand enough to provide that the whole meeting shall go speedily and in good order. Officials should be invited in good time to serve, and the keen organizer will avoid people who merely mean well.

There may be

- (i) A Referee,
- (ii) A Starter,
- (iii) Judges,
- (iv) Time keepers, if times are to be kept,
- (v) Clerk of the Course
- (vi) Stewards or Marshals

The organizer would act as referee in the unlikely event of dispute. For larger athletic meetings there will need to be additional officials.

The *starter* should have nothing to do with the assembling of the competitors for the races. He gives the starting commands. On your mark, Set' and Go!' as outlined in the description of crouch starts for sprints. Sometimes he may say, more informally, Ready —(pause)— Go, but he should avoid entirely 1—2—3 —(pause)—Go, the pause over the 1—2—3' here is too indefinite and prolonged and leads to false starts. Also the phrase is too definitely associated with informal childish races to be dignified and acceptable to a child only just past that stage.

For the command Go may be substituted a clap of boards, a whistle signal, but if the time of the race is to be recorded, the signal must be by pistol shot. The starter stands behind the competitors, fires the shot above his head, and the timekeeper, who stands at the finishing tape, starts the stop watch at the flash of the pistol. The competitors start at the sound of the report. The most accurate method of recording times is by a mechanical electric device.

The starter must be the judge of false starts. Usually a restart is sufficient though under some rules, the defaulting competitor is penalized. Directly the starter has despatched a set of runners, he should be looking out for his next event, rather than following the race to a finish. Officials cannot hope to act as spectators as well.

stewards help with this also Every item should be allotted beforehand as somebody's responsibility, for anybody's is nobody's job

HEATS

The events to be included should be decided on and the entries got in in sufficient time to allow of *heats being run off before the sports day* The committee must decide on the method of classification and the programme

Classification by age is the most usual method, but it is very rough and ready To group children to compete against each other by weight height, or combined weight, height and age are all probably preferable because juster, but unless a regular school record of weight and height is kept, the method is impracticable

Often a compromise is effected There is a sprint for each age year and other events are roughly grouped in junior and senior divisions The difficulty is nothing like so marked when events are decided by team and not by individual contests or where the competition is confined to a class .

There should be separate events for boys and girls in a mixed school which means further grouping Probably in smaller mixed schools boys and girls could compete in mixed teams in some events, so long as the girls are not strained or the tone allowed to become rough

The principles guiding the choice of events have been discussed earlier It is useful to refer back to past programmes As far as possible only the final of each race is left to be decided on the sports day This means a quicker programme and less strain for the children, who will thus not have to compete in a heat and a final of the same event on the same day

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The principles guiding the choice of events have been discussed earlier. It is useful to refer back to past programmes. As far as possible only the final of each race is left to be decided on the sports day. This means a quicker programme and less strain for the children, who will thus not have to compete in a heat and a final of the same event on the same day.

Events that take a long time to decide, such as jumps and throws, should have their numbers materially reduced by preliminary tests. Six to eight finalists are often quite enough, and high jumpers, at any rate, can then start to jump at a higher mark.

On the other hand, the more children who actually compete on the sports day, the greater the interest. In events such as egg and spoon and flower pot races there can be a number of

finalists, only limited, in reason, by the flower pots and eggs and spoons available. Also team events should bring in most of the competitors on the actual day. Obstacle races, in which considerable apparatus has to be arranged on the day, may have to be decided, heats and finals, on the day.

ORDER OF EVENTS

In making up *the order of events for the programme*, there should be considered, in order of importance, (i) the fatigue of the competitors, (ii) the speed of the follow on, and (iii) the interest of the spectators. Events for younger children should, if included, come early so that such children can go home before the end of the sports.

If the obstacle apparatus has to be on the main course for other races, the heats should be early. A 'field' event, taking less room such as netball shooting or broad jumping, in which the obstacle finalists are not involved should follow immediately and then have the obstacle final. The obstacles would be removed during another 'field' event.

In considering *fatigue of competitors*, the immediate succession of events such as, for example sprints potato races and high jumps, in which the same competitors take part, should be avoided. Events for other age groups can be put in between. For this reason, it is better not to decide on the final form of the programme until the results of the chief heats come in.

Speed of 'follow on' mainly depends on organizing apparatus, once the competitors know their events. A bell may be rung immediately each event is concluded. For instance, if there is a senior broad jump, followed by a junior boys' sack race when the bell goes at the end of the jump the sack race competitors should be ready in their sacks having been dressed during the broad jump by the stewards responsible. To ring the bell and then dress the children makes unnecessary delay. The next event following this junior sack race should not be either a 'junior boy' or a 'sack' event, so that it can start straightaway, on the bell again.

Speed of 'follow on' keeps the interest of the spectators among whom are included children as well as outside visitors. It is often as well to get cricket or hard ball throws over early.

in the programme, because they take up considerable space and are difficult to follow and so slow to watch. For the final item a team race, involving many competitors and no great distance to run, makes a good finish.

PLAN OF THE COURSE

A plan should be made of the available space and the marking out should be done before the sports day. It is useful to mark a 'finish' line to guide the tape holders, and a number of parallel starting lines at increasing distances away. If the marker, in making a long straight line, looks fixedly, from the start, at the point where he intends the line to end, and never at the marking machine or the intermediate space, the line should be straight without a guiding string. There must, however, be concentration on the one point.

The jumping pit must be dug out and the earth in the pit loosened and freed from stones.

The day before the sports there should be put up for all competitors to see a plan of the field with the starting points of the various events indicated, a list of finalists, or final teams, in each event, and a programme giving the order of events. It should be announced that no event will be delayed for a competitor who is not ready at the starting point and this should be kept to.

Management on the Sports Day — If there has been careful planning beforehand, there should be comparatively little to arrange on the day, beyond starting, judging and recording an ordered series of events. A list of material to be checked out on to the field should be made such as apparatus for events, and chairs, and people must be delegated to see to them. Materials needed would, of course, vary with events chosen. Here is a possible list of apparatus.

- (a) Worsteds for finishing tape, stop-watch
- (b) Whistle, megaphone, bell, blackboards
- (c) Pistol and blank cartridges (licence needed) or boards to clap for starts
- (d) Rake for jumping pit, pegs for broad jump and throws.
- (e) 100 yards tape to measure throws and broad jumps

- (f) Jumping stands and extra crossbars
- (g) 'Potatoes' and receptacles, eggs and spoons, hurdles
- (h) Several footballs, hard balls
- (i) Needles and cotton, flower pots, jam jars
- (j) Sacks, 'obstacle' apparatus
- (k) Distinguishing coloured bands for teams
- (l) Benches for teams and spectators
- (m) First aid kit.

Smaller race apparatus should be put all together at one point and unauthorized people should not be allowed to come and remove and mislay important items, thus causing delay

With detailed organization, a programme of about twenty consecutive items some taking longer than others to decide, should be completed in an hour and a half. This does not include events such as netball goal shooting or stoolball bowling, that go on throughout the afternoon, when the competitors happen to be free. Junior games period sports meetings would include proportionately fewer items.

CHAPTER TWENTY

Swimming—Class Organization—Teaching Techniques

SWIMMING is an example of a technique the learning of which is facilitated by the self-discipline that earlier training in body awareness and versatility will have helped to foster.

The more swimming is related to other work in Physical Education the better. Just as Movement Training can be used in Dance, in Games and in Athletics, so it may be in Swimming. The main difference is the water medium. The children can see how the swimming and later the diving is related to awareness of space and quality of movement.

While non-swimmers can be given chances to experiment on their own, they must be kept *active and warm* and the child's first aim in water work is to gain confidence and so to learn to swim. Once the child can swim there are many possibilities of creative activity, e.g. strokes, tricks, dives. The aim of all school swimming is to teach as many children as possible to swim rather than to train a few children to become champions.

Swimming can be taught from about four years of age, but school class-teaching is not started until the age of seven or eight. Only if facilities are limited should children below ten or eleven be excluded and, ideally, swimming instruction should be continued throughout the winter. It is generally agreed that swimming is more easily learnt before than after the age of twelve.

LAND DRILL

Where the water work must be confined to the summer, swimming instruction should start early in the spring, in the form of *land drill*, which teaches the class the correct movements and timing of breast stroke or 'crawl', so that, when they reach the water, the particular stroke can be done automatically, and the child is not called on to attempt new and difficult co-ordinated movement in such a strange and confusing medium as the water.

The drill must be accurately taught in short periods of, at

most, five minutes' duration, spread over a number of lessons in fairly quick succession. Two or three long periods of practice are nothing like so valuable. The whole success of the class method of instruction depends on the stroke co-ordinations being easily done without hesitation.

There is difference of opinion among swimming experts as to whether the beginner should learn the breast or the crawl stroke first.

Probably more average swimmers, who are teachers of class swimming, are more familiar with breast stroke than with crawl stroke, so that there is likely to be a preponderance of initial teaching of breast stroke for some time yet.

PRONE PRACTICE OF LAND DRILL

For breast stroke drill, the arm stroke is taught first, then the leg stroke, and finally the practice may be taken, prone over a form or low box. The support of the form should come across the line of the pelvis, that is below the waist. The breathing movements can usefully be co-ordinated at first with the arm movement and, separately, with the leg movement.

The doing of the land drill to numbers tends to make the movements jerky and unconnected, whereas they should be flowing. The children should be reminded of the resistance of the water.

The special value of the prone practice is that the movement of the legs in a flat diamond is ensured, because if the knees are wrongly drawn up forward, they will touch the floor. For this practice, the children should be arranged in twos, one doing the stroke and the other helping. The prone position, with the body supported by the box only at the waist, needs strong and tiring use of the extensor muscles of the back to maintain it.

It has been found, in practice, useful to have a helper to guide the performer's leg movement, supporting at the ankle.

In the prone position, the arm and leg movements should be repeated separately, then combined. Turns should be short. In land drill the work should be done to numbers in the correct stroke rhythm so that the numbers will mean the same action, to the class, in the more difficult water drill later.

A tentative progression of the *Breast-Stroke Land Drill* may be stated thus.

- (i) *Arm stroke*—both arms—standing,
- (ii) *Leg stroke*—standing, with partner support,
- (iii) Combined *leg and arm stroke* standing individually or in pairs,
- (iv) Performer prone over form—pelvis supported, *Leg stroke* Performer supports trunk with hands on the floor while partner guides leg stroke, holding the feet lightly
- (v) Performer prone over form—*Arm stroke* Partner supports by pressing firmly downward on ankles
- (vi) Prone on form—combined *Arm and Leg stroke*—short turn only—three to four strokes on end

Throughout this, it does not matter whether leg or arm stroke is taken the earlier, and no one individual does all these practices in succession. At the helper's stages, each alternates as helper and so gets a rest from activity while still occupied.

For stages (i) to (iii) the performers probably work in twos and criticize each other's strokes, rather than all working with the teacher, once the sequences have been learnt. If mistakes in technique appear, such as the leg 'diamond' not being kept, the teacher might usefully break in with a short general coaching, and two or three children demonstrate.

SHALLOW WATER TEACHING METHOD

In the *Gibson Shallow Water Teaching Method*, there is the pre-water preparation by land drill, followed by water-play.

Non-swimmers go first into water 18 inches deep only.

(1) In this depth they can put the whole hand flat on the bottom of the bath, and, thus supported, get the body into a horizontal position parallel to the floor of the bath and ready for swimming—there is no need to be frightened because they can feel the bottom.

(2) When they have got confidence, they are directed to extend the hands so that the finger tips only and not the whole hand are touching the bottom of the bath. In this position, it can readily be recognized that it is the water that is supporting the body weight.

On the finger ends, the beginner can start to move about a little

(3) The learner now faces the side of the bath two to three yards from it and still in only 18 inches depth of water, and then tries to do two or three breast strokes (as already learnt in land drill) to reach the bath side. From this stage progress is rapid.

The essential advantage of the method is that it gives confidence.

THE SWIMMING PERIOD

The Swimming Period—All children should, without exception, use the footbath and be passed as clean before entering the water. It is desirable, but unfortunately not usually practicable, that a warm soap and water shower should be compulsory for all. In many American baths, only costumes supplied by the establishment may be worn and they are sterilized after each use. The matter is important in its practical training in communal consideration as well as in personal cleanliness.

The aim should be to create a satisfactory public opinion. Class feeling will, in the long run, be much more valuable than policeman-ing by the attendant or teacher. Swimming too should induce greater care about cleanliness and about repair of under garments. The temperature of the water for young children should not be less than 75° F.

CLASS ORGANIZATION

The acoustics of baths always make teaching difficult. The teacher should have a whistle and insist from the beginning that at the arranged signal—for instance one short blast—there must be an instant silence and stop in activities. Over using this signal is to be avoided. It is convenient to have other regular signals as for example one long blast meaning out of the baths, or two short blasts to announce that a test is just beginning.

The large classes in Primary schools make individual teaching or teaching by turns at apparatus out of the question in the short time available, so that class instruction is essential,

and, for this, the regular class teacher has the advantage over the special instructor of knowing the children and of being more skilled in controlling large numbers. For large classes there should be two adults present. One teacher may go into the water, but there is rarely time, and usually the class can be directed better from the side.

Whenever possible the baths should be reserved for school children during the lesson time, so that there are no distractions, and, with beginners, no class should number more than thirty. If the school attends the baths by classes, it is usually impossible for all beginners to be segregated. More advanced children can be used as leaders of groups or teams. In some areas there is a bath with no deep end so that non swimmers can learn to swim in safety.

In a class of mixed abilities, the children should be divided into groups according to attainments, as, for example, the non swimmers in the shallow end, under the direction of the class teachers; the children who can swim a little and who aim at swimming the width of the baths in the middle with one of their number, or a more expert swimmer as leader, as seems better, and the confident swimmers who are practising diving, life saving and additional strokes, in the deep end, led by a group leader. All groups must have periodic attention from a teacher all through the lesson.

As a child improves he moves up a group. The groups need not be equal in numbers. One teacher should start with the beginners who will probably stay in the water a shorter time than the swimmers. When the beginners go out, the teacher can see the work of the other groups, superintending tests and making suggestions.

Children in going to the baths alone, tend to stay in the water too long. Ten to twenty minutes is long enough for the non swimmers and they should keep moving, under direction mainly, during that time. Swimmers can stay in up to thirty minutes. School swimming periods are taken to be twenty five minutes in length for actual time in the water.

The teachers should always be on the alert to see that anyone who is looking cold should go out. This is a time for exacting instant obedience. The matter can be put to the class

before going to the baths at all Children who catch colds prejudice parents against swimming

Children suffering from infections or unsightly skin disease, weak heart, discharging ear, rupture and those of marked rheumatic tendency should not go into the baths

CONFIDENCE PRACTICES

For the *beginner*, the most important factor for the teacher to cultivate is self-confidence, and closely allied to it, the beginner's confidence in the teacher No activity should be exacted and nothing should be done to frighten the child Any kind of even mild horseplay must be taboo

The beginner's work can be roughly divided between (i) confidence giving practices, (ii) stroke practices in pairs, and (iii) free practice in pairs or groups There should be a fixed rail running round the baths just above the water level A rope or chain is not sufficiently steady As a substitute for a fixed rail, a wooden rail or iron pipe can be hung firmly over the bath side

Examples of *confidence practices* are (i) walking in down the steps, holding rail, (ii) walking in shallow end holding rail with both hands, (iii) jumping up and down holding rail with (a) both, (b) one hand, and (c) ducking head in this position, (iv) walking away from the side in a rank holding hands turning and coming back—later in twos or individually, (v) holding hands in a circle, jumping up and down and finally bobbing under, (vi) competitive picking up of objects in the shallow ends if the water is clear, (vii) big ball throwing, catching and recovering

Confidence practices should be done in the shallow end of the baths, the water at about armpit level, that is not in too shallow water

'JUMPING IN'

'*Jumping in*' can be taught progressively from sitting on the side one hand on the rail which gives confidence at the first trial In jumping in from the side the teacher should coach the jumper to spring well out and up rather than down

One of the teacher's problems is that of getting children

to duck the head without hesitation. Some do it easily but many remain fearful, a small unexpected gulp of water or wrongly timed breathing in confirming their difficulty. Confidence in ducking comes with getting used to the water. No child should feel compelled to duck. One will often imitate another, as in holding hands in a ring and skip jumping and ducking. The impression that ducking is difficult or unpleasant should be avoided. It should not be so.

In *fast swimming*, either in breast stroke or crawl, the most economical balance of the body is that in which the face is rhythmically submerged, but in quiet utility swimming it is more necessary to see where one is going than to go fast at all costs. Some children can be taught the whole breast stroke co-ordination, including the head movements, as outlined in the A S A and other handbooks, at once, but such children are rather exceptional.

It seems better, then, to teach as many children as possible to swim, without the face under water, rather than to delay the swimming to include it. Nevertheless the teacher should keep in mind that the complete stroke includes this as well as arm and leg movements. The advantage is that the body is thus as buoyant on the water's surface as possible and so presents the smallest possible surface to the opposing water, as against swimming in a relatively upright position.

For *stroke practice*, the children should be already paired before entering the baths, and each acts as assistant in turn where help is necessary. Reference should be made to the A S A and other handbooks. A series of swimming tests can be valuable in giving the child graduated work at which to aim, and it is helpful for the teacher if some distinguishing badge is worn so that she can readily see the extent of each child's abilities. In some clubs it is possible to arrange for non swimmers, medium swimmers and advanced each to wear different coloured costumes or caps.

SWIMMING TESTS

Swimming tests give children an incentive to improve and a satisfactory proof of having done so.

I here should be tests for non swimmers as well as swimmers, for instance—

- (i) Arm movements of breast stroke correctly performed (walking across baths, water at armpit height)
- (ii) Leg movements done holding the side bar, arms extended
- (iii) Three consecutive strokes made, feet off the bottom
- (iv) Breast stroke across the baths—10 12 yards
- (v) Jumping in and swimming breast stroke the length of the baths

The tests can be made to include diving, swimming similarly, using back and side strokes, floating, surface diving, somersaults, and life saving

The first test can be attempted at from seven to eight years and correctness of style is accentuated. In judging style, (i) poise of body, (ii) correctness of limb movement, and (iii) timing of movements need to be considered

Five or six children should be tested at once, and children should be limited as to the number of times they can ask to be tested (in any one test) to, say, twice in a term. This ensures that they practise for their tests, and saves undue demand on teacher's time

While tests have their place, however, too rigid classifying of progress can have the harmful effect of competition which outweighs the impetus to success

Back strokes may be taught as land drill but usually follow on breast stroke. Dog paddling stroke can be used as a preparation for learning the crawl stroke later

DIVING

In teaching *diving*, the A S A recommends the first attempt to be made from a kneeling position. This obviates the possibility of a flat dive, but also prevents spring. To start from crouch position is an alternative

The difficulty lies in getting the beginner to keep the head down and enter the water head first. If the child learns forward somersault in the water, in which the essential point is to jerk the head forward while lifting the knees, confidence for diving may the better be gained. When a standing dive is flat, the

body does not spring at the water, but almost passes through an arc of a circle with the feet as centre, so that the whole body reaches the water surface at once. There must be spring up and away from the board, so that there is time for the body, in the air, to curve and enter the water head first, and well out from the springing point. Learning diving should be attempted in deep water only. Shallow water is dangerous, until skill is acquired.

Swimmers must be trained not to swim carelessly in the way of divers, nor to swim out from under the diving board when a dive is about to be made.

PLAN FOR SWIMMING PERIOD

Plan for a swimming period of twenty five minutes might be as follows

- (i) *Free practice* one to two minutes until all children are ready in the water. Medium and expert swimmers practice in groups under section leaders while one teacher superintends the non swimmers.
- (ii) *Confidence practices* For example, the group joins hands and walks forward across the shallow end of the baths, holds to the side bar and bobs up and down there, joins hands and walks back. The end children come round to join hands in a ring. They move round in a ring, jump up and down and finally duck.
- (iii) *Stroke practice* in twos. Each in turn does leg stroke holding to the side bar and legs supported by partner. Then all do the arm movement, moving across the baths in a flank line. Then in twos each in turn tries combining the arm and leg movements.
- (iv) *Confidence practices* and free practice—picking up plates from the bottom of the shallow end, for example.
- (v) The non swimmers go out of the water, and the teacher coaches and tests the *medium swimmers*, who are not out of their depths and have been practising strokes and agilities.
- (vi) Finally a teacher coaches and tests the *expert swimmers* in more difficult strokes, diving, and life-saving.

Non swimmers will probably not attempt 'stroke practices' during their first periods at the baths. They would only do 'confidence practices'.

As the proportion of swimmers increases it is advantageous to arrange for the swimmers to delay entry into the water until the non swimmers come out. This gives more time for coaching and testing of more advanced swimming strokes, diving and life saving practices.

For descriptions of strokes, see the list of books on swimming in the reference book list page.

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- Square Dances of America Douglas and Helen Kennedy Novello
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P Colson National Council of Girls Clubs
- Music and Physical Education R M Thackray Bell
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PHYSICAL EDUCATION

Use of Music in Recreative Gymnastic Classes. Hints to Leaders and Pianists ' M Chapman. C C R P.T.

'Your Book of Swimming ' Jarvis

'Swimming for Teachers and Youth Leaders.' Jarvis

'Book of Swimming ' Puffin Picture Book.

Amateur Swimming Association Handbook

'Swimming—Know the Game' Series.

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'Handbook of the Royal Life Saving Society.'

Coloured Storage Boxes for Small Apparatus supplied by G C. Davies, 58 Gosforth Street, Coventry

GRAMOPHONE RECORD SOURCES

The Ling Book Shop, 10 Nottingham Place, London W.1, on receipt of 4d. in stamps, can supply lists of gramophone records on various aspects of dance and movement. The records themselves must be obtained from local Music shops.

SCANDINAVIAN DANCES.

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Girls Joy } B2709
The Bow }

Napoleon } B2710 Swedish Masquerade } B2711
Tantoli } French Reel . . }

(a) Swedish Schottische } DB1800
(b) Toast to King Gustav }
Rospiggspolska . . }

(a) Shoemaker, (b) Hornblow } B8838
(a) Norwegian Mazurka; (b) Mangling }

(a) Little Man in a Fix } B8839
(b) Sextur; Gallopink }

(a) Varovienne; (b) Feder Mikkil } B8840
(a) Mallebrok; (b) Lot is Dead }

FOLK DANCES FROM MANY LANDS.

(a) Trojky (Moravian), (b) La Vinca (North Italian) } DB1653
Tancuj (Slovak) . . . }

(a) I have lost my Stocking in the Brook (German). } DB1654
(b) The Friendly Nod (German) . . . }

(a) Polka Piquee (Breton Jigoulette, (b) Fricassee } DB1655
(French) . . . }

(a) Ungkaa'els Dans (Danish); (b) Fremad (Danish) }

(a) Terschelling Reel, No 1 } DB1798
(b) Terschelling Reel, No 2 }
(a) Flemish Dance }
(b) Djatchko Kolo (Serbian) }

Hattemageren (Danish) } DB1799
(a) Litenietis (Latvian) . }
(b) Clap Dance (German) . }

WELSH FOLK DANCES

Llanover Welsh Reel } B10942
Aly Grogan }

(a) Meillionen, (b) Mopsi Don } B10943
The Three Sheep Skins . }

Issued by Educational Department, E.M.I. Records, Ltd., 8 11 Great Castle Street, London W.1.

PHYSICAL EDUCATION

IRISH DANCES

Man from Newry } H M V BD1324
The Sweets of May }

Kilcreevy Reels } H M V BD1325
Kilcreevy J gs }

Polkys } H M V BD1326
Heilans }

ENGLISH COUNTRY AND TRADITIONAL DANCES

These dances—Country Morris Sword and Square—are well covered by records. For particulars apply P E A or E F D S 2 Regent s Park Road NW 1

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Records I—VII Laban Movement Study Aids Manchester 2

MUSIC FOR MOVEMENT

Parts I—VIII H M V Records. B10125—8 with explanatory hand book.

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